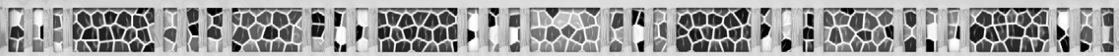


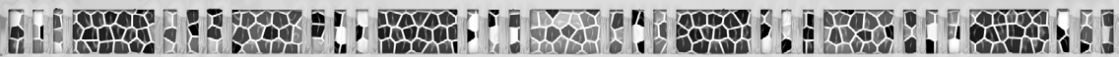
YOUR MARKETING SUCKS



T. MOTSHWADIBA



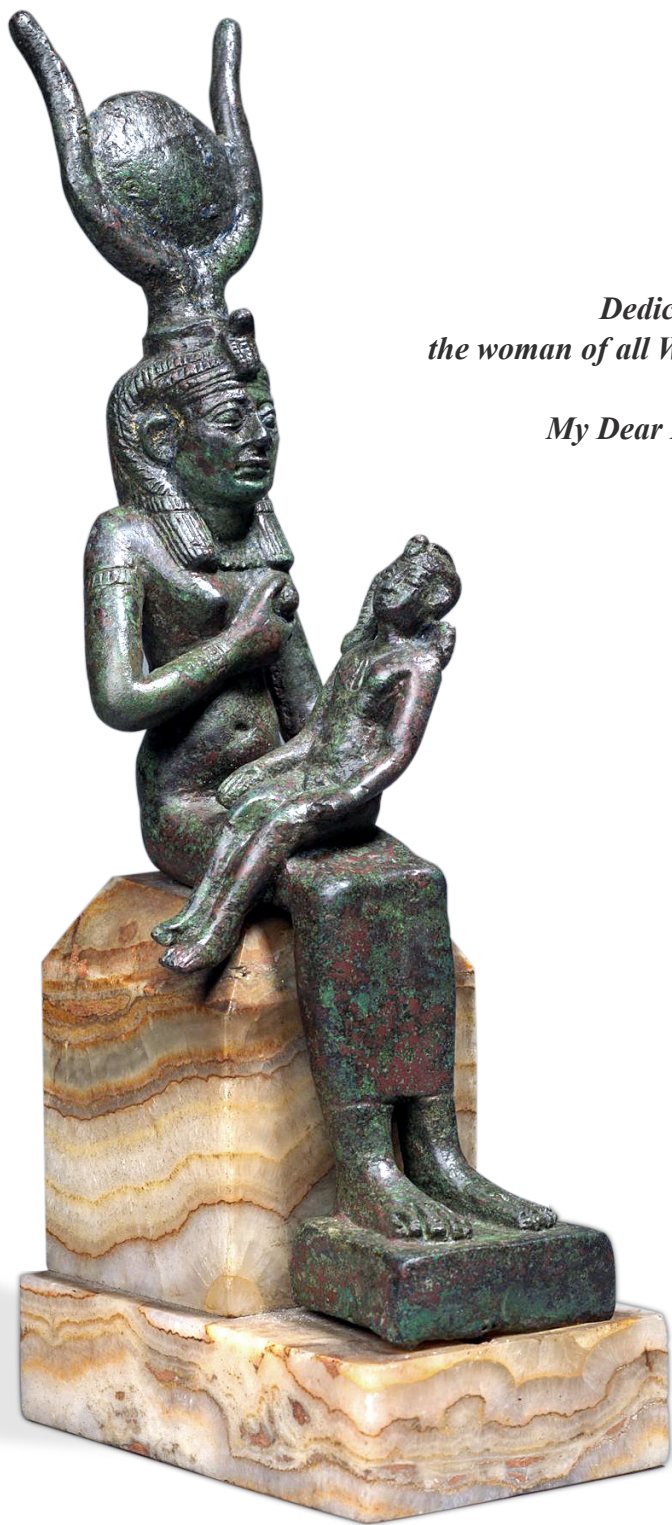
YOUR MARKETING SUCKS



Tshepang Motshwadiba

A BIZKID DIGITAL MARKETING BOOK

South Africa



*Dedicated to
the woman of all Women,*

My Dear Mama.



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INTRODUCTION



THROUGH THE WIRE

With the 2013 NBA Finals coming up, I've been studying Basketball a lot – ON and OFF the court; and the business part of the sport will forever be fascinating to me, I'm talking: salary caps, Marketing Innovations, TV Network Partnerships and the genius behind the exporting of the 'NBA' brand to the rest of the world, which has allowed the NBA to be a Mammoth of a Brand within the Global Market. The League (more than any other in the world), has made Rock-Stars out of its players, who are amongst the World's elite athletes, players who are not only high-Level performers/entertainers, but also have become highly influential and super bankable brands, with only one leading the Pack ... Jordan.

The NBA Finals always seem to spark up some sort of debate amongst spectators of the sport, most especially since The MIAMI Heat are in the Finals AGAIN – for a 3rd time in a Row, The LeBron vs Jordan debate is a norm amongst the fans (with Jordan always coming up tops – for obvious reasons), LeBron James is the current Benchmark of the Game, however Jordan is the pinnacle of the Sport as a whole, he has accomplished everything in the sport and he continues to be a force in basketball, even years after his retirement. Michael Jordan left a big mark on the Sport and his JORDAN Sportswear Brand with NIKE continues his Legacy.

I recently got myself in a pretty heated debate with a good friend of mine who happens to be a HUGE JORDAN fan (Well, we're all Jordan Fans, however this guy is obsessed with your Airness - SMH) – I forgot what the debate was about exactly, but Kobe Bryant, LeBron & Jordan were



the prime topics, long-story-short, I asked this guy a Simple question: “Why do you buy Jordan Sneakers in such large quantities?” – Sounds pretty straight forward, right?! – Well my pal started to give me a history lesson on the shoes (as if I don’t know it) and he “Schooled Me” on the historic significance of every shoe, well – he was Right! - The answers he raised were all valid on a general level, but they were all wrong in my world ... the answer was simple = Repetition.

Don’t get me wrong, a huge part of the JORDAN brand’s success is directly linked to the legacy Michael Jordan left on the court – I mean: who will ever forget what he did in 88’ in those J3’s, but that’s all on the Surface – if you scraped off all the highlights, the gold Hooped Earrings and the amazing dunks with the tongue sticking out and took some time to look beyond what the naked eye sees, you’ll see that the brand’s success goes beyond what we already know. The good folks at NIKE have consistently marketed the brand to a point where they have successfully rewired the Minds of every Basketball fan, which in-turn has caused consistent contagious consumer behavior within the Sportswear market and Pop-Culture as a whole ... Sold-Out Stores are the by-product of that.

The brand grew 25-30% in 2012 alone and now generates more than \$1.75 billion globally, including apparel. The U.S. Jordan brand sneaker business alone had \$1.25 billion in wholesale revenue in 2012 - the brand is a marketing juggernaut. It currently controls 60% of the U.S. basketball shoe market, according to research firm SportsOneSource. The Jordan Brand’s parent, Nike, was second with a 34%



share, while Adidas (5.5%), Reebok (1.6%) and Under Armour (0.6%) divvied up the leftovers. By rewiring the human brain the Marketers at NIKE have unlocked the true power of the JORDAN brand, the power to set-up shop in your Memory Bank. See this is how the Brain works: The human brain does not have endless storage capacity. Most of the time your brain just scans its environment - It scans, but it does not memorize.

You want your consumers to remember your advertising, product, message and overall brand objectives. But what you're really asking is for them to create a memory of your message in their brain - You want their brain to click OFF from "scan environment", and ON to "create memory", a power NIKE has mastered and controlled.

[More on the NIKE Blueprint in Chapter 10]

Most brands and marketers have failed to master this power due to their misinterpretation of the power, Consumers mental complexion, pop-culture and demographical factors – this power revolves around 'Repetition'. See – repetition is synonymous with 'Emphasis', with growth + consumer loyalty being the by-product of that consistent message. In-order for your message to create a Memory in your Consumers neurologic systems you have to master 'Repetition', Quality Repetition accompanied by a Quality product.

But for the brain to click ON and to create a memory, takes a lot of effort. It's harder than most people realize. The human brain will not create a memory unless something



significant occurs. You must create that something significant with your Ad campaigns to get your consumers brain to pay attention and create a memory of your message.

I always say: “NIKE is a company ran by Historians who happen to be designers”, simply because they have significant moments happening everyday – just like their name-sake ‘NIKE’, they have managed to align their brand with Victory – from Basketball, Soccer to Golf – NIKES legendary swoosh is always present when history happens and they capture it and use their products to translate it all.

I always make an example with ‘WONGA.COM’ – this new money lending service has been flooding our TV Screens with Puppet/Animated commercials (with bad Dialogue) and my peers always complain about how ‘Horrible’ or ‘Annoying’ those Ad campaigns are; however they don’t realize that they know the entire dialogue to those commercials word-for-word, to a point where they symmetrically repeat after those cartoons when the Ads come on, that’s the power of Repetition & Emphasis – your Mind is slowly being rewired and is starting to be comfortable with the idea and your usage of the service is a by-product of that...

There are four things that can get your consumers brain to click ON:

Uniqueness, Significance, Involvement, and Intrigue. If you want your customer’s brain to actually remember your product and advertising, it must be Unique, significant, involving, and intriguing.



Now look at your Brand + Marketing and ask yourself:
“Is it unique? Is it significant to the consumer? Does it get them involved? Is it intriguing to them? Does it move the Pop-Culture Needle? Does it have that JORDAN Aura? Is it Memorable?” – If not ... Your Marketing Sucks!



CHAPTER

1



THE ZEITGEIST

The world is currently experiencing a sharp rise in curiosity, which is great for Innovation, growth and progression of the Human race and the world as a whole. More than ever before, Traditional corporations are curious about what makes the urban youth culture/market tick, to a point where they are beginning to get out of their comfort zones and reaching out to individuals whom are seen as leaders of the culture and are also influential within the culture – sort of like translators of the culture, to help them improve their communication with the urban youth market.

With the market being the most lucrative market in the world, corporations have been forced to seek advice from these leaders of urban culture, with advertising + marketing being the by-product of that curiosity the brands and/or corporations have, however things have changed. For example: a decade ago, collaborations between leaders of culture and brands were far more Pure and organic than they are today, this shift from organic collaborations to collaborations that don't make sense is driven by the economic climate and the corporations desperate attempts to remain relevant and 'COOL' in-order for them to appeal to the urban youth market and make a profit.

Leaders of the urban culture (Musicians, Actors, TV Personalities etc...) are not making enough revenue from their occupations and are now forced to find new ways of generating an income – which leads to them collaborating with brands they have no shared Values with, because brands are looking to be cool and they (Urban Leaders) are looking to be at the receiving end of a Huge Pay-Day. This has led to multiple failed marketing campaigns, forced marketing campaigns and a clash between the artists brand equity



and the corporation.

Traditional corporations/brands are looking to contemporise themselves by pursuing the ‘COOL’; Coolness is an admired aesthetic of attitude, behaviour, comportment, appearance and style, which is heavily influenced by and a product of the Zeitgeist – the one thing major brands are desperately missing and are looking to attain ... The Cool.

The thing with this hot pursuit of the cool is that brands force collaborations and lose foresight in the process, they fail to see that ‘The Cool Kids’ are going to repel from their campaigns due to the campaigns not feeling organic nor natural. The kids can smell that from a mile away, however when collaborations are pure and natural, kids gravitate towards them and they make those particular products a staple within their market and culture as a whole.

When a collaboration is organic and natural it never feels like you’re selling a product to the people, it feels more like you’re partnering with them towards a certain goal and that’s the feeling every successful brand, artist or product have sparked up in people’s hearts – which has led to those brands being the leaders of the culture and not followers of culture.

I see a lot of brands coming up and aligning themselves with artists who have no shared values with their product, with these artists taking up ‘Ambassador’ roles within the brands, what that has done is: we’re seeing more campaigns that don’t make sense and confuse the consumer in the process.



How to make a collaboration work:

You keep a close eye on the artist or celebrated figure you want to collaborate with and look beyond the popularity they bring and try to find attributes about this person that people admire the most and then try to link them up with attributes that are synonymous with theirs, within your Brand – it's called 'Shared Values', keep it Symmetrical.

Whilst writing this book, I've been following the South African marketing world very closely and I noticed a rather concerning factor in our Advertising industry and that one major factor is: South African Artists and/or Celebrated personalities, mostly link up with brands they have nothing in common with and South African brands link up with personalities which happen to be "HOT" at a particular period in time – which results in many unsustainable business relationships and confusing marketing campaigns.

Most Recently – Volvo was looking for local ambassadors and I saw a number of rappers being on the list, no disrespect to any of those artists - but for me (as a consumer) that campaign was totally irrelevant to me and it really wasn't smart at all, no blame on the artists involved, as they are just excited to be working with 'VOLVO' and are hopefully getting subsidised by Volvo – all the blame is on the Volvo Marketing team, the whole thing was going to be a success if they would've brought a person such as Gugu Zulu (whom is with VW) on board - for example, the campaign was going to make more sense to the consumer and hopefully that was going to Drive in Sales (excuse the pun).



We have a lot of brands looking to break into South Africa, but the marketers on board seem to be using all the wrong methods to reach out to the South African market. Ask yourself this one question: “What has made Bonang Matheba’s brand collaborations so successful?!” – well the answer is pretty obvious, she is not just working with any brand that comes knocking at her door, the brands that she associates herself with are complimentary to her personal brand, hence they all flourish. Her works with Lifestyle Pads, Brutal fruit and Revlon are successful, because the campaigns are mainly focused on young women and her brand is highly influential amongst the female demographic, in a sense that almost every young South African woman wants to be like her. Not only is it mind boggling genius that brands like Lifestyle or Revlon cosmetics have collaborated with Bonang Matheba, it simply makes sense and that’s why all the campaigns she aligns her brand with are a success, she has a harmonious marriage with all these brands and that doesn’t confuse the consumer.

In-order for an Artist and a Brand to find common ground, their brand attributes need to check the Following Boxes:

- Influential
- Credibility
- Understanding of the Urban market
- Shared Values
- Appropriateness
- Brand Matching
- Organic collaborator



In-order for a creative collaboration to happen between two entities from different fields, the above factors must be checked out – this will be a major contributor towards a quality end-product. As a Marketer, the most important thing is to understand the shared values between the artist and the corporation and also try to figure out what is the commonality that the consumer believes, so their proximity is natural and it doesn't make it feel like it's forced.

+ *Quick Fact on the S.A Urban Youth Market: A recent study has proven that the South African Urban youth accounts for over R100 Billion a year in direct spending on consumer goods and influence 60% of household spending.*

The current 'Generation Next' stats, also indicate that the urban youth market dictates the cool effect (what's 'Cool' and what's 'Not') – the market influences trend forecasting, marketing/branding and product make – to a point where every brand needs to capitalize and flourish in that market, as it is a very important market, not only to our country's overall GDP – but a products sustainability within the market.



CHAPTER

2



ARE THEY REALLY YOUR DISCIPLES?

Social media has become the world's most dominant force in the marketing arena, with billions of people from all over the world flooding the networks on a daily, sharing their lives, following other people's lives and also being able to directly engage with their favourite brands and celebrities in a more intimate space.

This social media craze has resulted in many of the world's brands having to make a shift from an analogue marketing blueprint to a more digital marketing approach to their respective markets, in the same breath: we have seen celebrated individuals establish themselves as social media brands and this has resulted in most of them having millions of their 'physical' followers translate into millions of online followers (numbers), but being a marketer, this got me thinking like: "Do most of these brands/celebrities really have an effective impact on their followers when it comes to marketing their core business? – Are their respective markets paying attention to them? – Do they really get their message across effectively and how many of them actual do it right?" - I always see people boast about the number of Twitter 'Followers' they have or how popular they are on these networks, but are you really a leader of your 'Pack'?, and are they really your disciples?

I'm forever on the net and a few years ago, whilst surfing the net I bumped into a local alternative Hip Hop/Kwaito duo called 'Dirty Paraffin' – their music is super different and they've embraced the digital era, in a sense that they are utilizing the net as a vehicle to get their music and life-style out there, most of you guys/girls don't know these guys, but trust me they are something special.



What makes this dynamic duo different (besides their sound/style) is their marketing approach, they are using something I'd like to call 'Guerilla social media marketing' – it's a direct opposite to 'commercial social media Marketing', in a sense that: it is built upon a niche/amateur structure.

These guys don't have Hundreds & Thousands of followers on their social media pages, but they have the numbers that matter the most – their fan base is rather smaller than that of most mainstream artists, but it is a loyal one - compared to the mainstream fickle fan base.

Dirty Paraffin's marketing is solid and powerful and it gets the message across to the right ears in the clustered social media space and it allows them to generate a profit in the process – something like Odd Future's marketing blueprint.

I always tell my clients to never pay too much attention on the number of 'Followers' or 'Likes' they have on their social media pages, but they should rather focus their energies on the Impact their brands have on their followers (no matter how Small or big), social media marketing shouldn't be a 'Numbers' race, the impact is what matters the most.

Tons of numbers do not necessarily translate to success, they are a symbol of popularity – the most important thing is ensuring that your brand has a great impact on its followers, for example: Oprah has got 19 Million twitter followers and Rihanna has got 30 Million followers, but Oprah's brand has a greater impact on her followers, because



the people who follow her are more in-tune to her message on twitter; as opposed to Rihanna's followers whom are not really interested in her as a brand/business but as that girl who's on the paparazzi everyday and all they want from her tweets are a new scoop to gossip about or a dirty Instagram picture, nothing more – it's a matter of popularity VS substance.

People confuse Followers for power, when that shouldn't be the case– the true power of your brand is embedded in the impact it has on its 'Followers', getting your message to the right people is important and that will determine whether or not your brand will be an Online success. Dirty Paraffin is getting their music to their core market and I believe major brands can be able to learn from such blueprints and implement certain elements into their 'major' commercial marketing blueprints - there's a niche market in everything, one just has to look closer and you can do it too.

Here's how you can effectively up your Game ONLINE and make money in the process:

Fellow online marketer, consultant and blogger Mr. David Graham put together this following diagram that has helped me and other marketers to better present and sell their product online, I've helped all of my clients to better articulate how online marketing aligns with a typical sales process using this Structure:





1. Awareness

Using a combination of your company website, search engine optimisation, search engine marketing, content marketing, your personal or company blog, social media marketing and smart phone and tablet apps, you create awareness and build credibility and encourage people to follow, connect, join your groups and subscribe to your blog and newsletter and interact with you.

2. Nurturing subscribers

People who have subscribed to your newsletter have given you permission to communicate with them on a regular basis. This is where you continue to build credibility and stay top of mind. Producing good content is crucial in order to retain subscribers and to encourage them to continue



consuming your content and sharing your content with their respective communities.

3. Offline sales activity

This is where you make the transition from an online to an offline engagement and where the online channel can still play a part in building credibility. This is where you meet face-to-face with prospective clients, build relationships and present proposals.

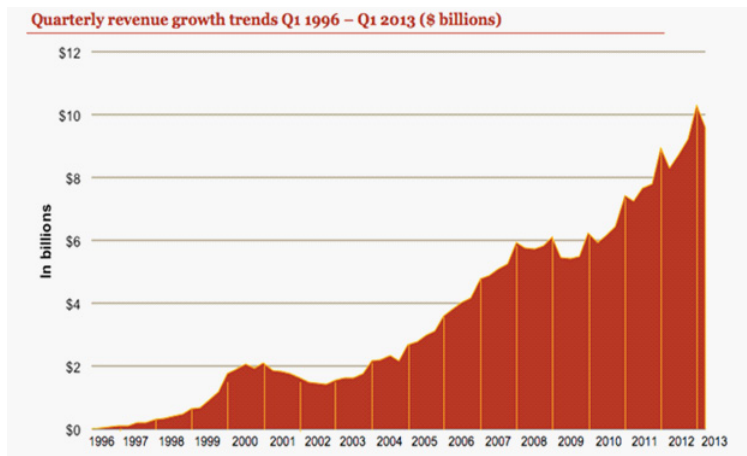
4. Closing business

This is the last phase of the sales process and the start of an ongoing relationship with your new client. This is still an important element of your online marketing process because new and existing clients will (hopefully) provide favourable references online and can potentially allow you to publish case studies and testimonials on your website, Blog and Social Media Platform.

+ *Quick Fact: In a release touting its latest report, the Interactive Advertising Bureau says online ad spending hit \$9.3 billion in the first quarter of 2013, which is up from \$8.3 billion from the same period a year before.*

The 16 percent growth is smaller than a recent Q3 comparison, which showed an 18 percent year-over-year growth figure, but reflects a steady double-digital growth pattern:





The chart reflects a steady shift of advertising dollars from traditional formats like print newspapers and broadcast television to online platforms. While the shift appears inexorable, it is not all smooth sailing for the online ad industry which faces technical and regulatory challenges to its re-targeting model — the practice of using third party cookies serve consumers with ads based on the sites they’ve seen before.

The IAB, which is an industry association, puts out the figures twice a year as part of a larger report on online ad trends.

—Quick Fact Source: Paid Content

INTERLUDE



SOCIAL MEDIA ENGAGEMENT

I always preach to my clients and peers that they should look beyond the Facebook ‘LIKES’ and Twitter followers and focus more on building genuine, long-term relationships with their consumers – relationships that will be great online and offline, in-order to generate a sustainable income.

Social media engagement is not about followers and LIKES, it’s about day-to-day Interactions with your Followers (whether you have 100 followers or a million followers), social media is a two way street and at the core of it, is consistency, see – the more consistent you are in your social media monitoring, the greater your chances of producing a successful brand are ... here are three of the most Important tips, to help you become a social media black belt:

1. Strategy comes first and is most important.

You can’t conquer anything without a strategy. Social media management takes a carefully crafted action plan centred on what’s best for your brand and customers. When it comes to monitoring conversations, make sure your eyes are on your social media pages throughout the day, every day. Set up an AM/PM schedule for yourself, or if you’re using monitoring software such as ‘HootSuite’, activate alerts at least twice per day. Be certain that if there is a Facebook comment, customer question or mention of your brand on Twitter, you know about it.

In addition to seeking out fan and follower actions on your pages, you must also get active yourself. Establish a social



response protocol within your organization. If there is a negative comment or post, know exactly what you are going to do about it. How will you respond? Will you direct the conversation offline? Under what circumstances will you delete a negative comment? Also, when it comes to social media, always keep the conversations going if it is relevant! Did a customer comment on your most recent Facebook post noting they love your new product? Ask them what they love about it.

2. Social media is a direct link to your customers.

These days, your customers are flocking to their computers, tablets and mobile devices looking for product information. They are actively seeking this information so they can intelligently make purchase decisions. Isn't this right where you want them? – Thought so! Make sure your social presence is the all-access pass to your brand, and treat your social media sites as the direct connection to your customers. Most importantly, this is where you can build a relationship with them! Ask them questions, give them prompt responses and utilize social media as a true conversation tool. Your target audience is right at your fingertips – it's time to get social!

3. Timing is everything.

Once you put your brand's monitoring and responding strategy in place, make sure you are staying consistent! With more than 100,000 tweets per minute, it's easy to blink and miss something. Timely response rate is generally the missing piece from a brand's social media puzzle.



It's vital that you respond to your social base, but it's also vital that you respond promptly. Don't let this be a missed opportunity for your brand or business that could turn into a disgruntled customer. Make sure your response rate is at the top of your list in our up-to-the-minute social world.

Social media monitoring and responding seems simple, but it can be a big job. Use these steps as a blueprint to build relationships with your customers online and achieve social media success. As long as you follow your established strategy, initiate a quick response rate and actively use social media as a two-way communication outlet to connect with your customers, you'll be on the way to reaching your social media and business goals.

+ *Quick Fact: USA today recently published this Top Ten list of Rappers with the highest number of Social Engagement to prove my above theories:*

According to Networked Insights' look at rappers with the largest number of social conversations across Twitter, Facebook, blogs and forums over the past year, Drake ranks first with 46.2 million, nearly double the total of runner-up West.

The six rappers dominating social media:

- 1. Drake – 46,212,641**
- 2. Kanye West – 25,418,362**
- 3. Lil Wayne – 22,052,209**



4. Rick Ross – 16,113,915**5. Jay-Z – 16,022,820****6. 2 Chainz – 13,628,752**

Drake showed the most consistency across time, but most saw dramatic spikes when their careers took newsworthy turns. Drake's engagement peaked when he was in the studio with Jay-Z. Interest in West skyrocketed with the release of Yeezus and birth of daughter North. Lil Wayne drew the loudest cyber chatter when he was hospitalized for seizures. And Jay-Z climbed the social-media ladder when the Samsung app for his Magna Carta Holy Grail was released.

Networked Insights also analyzed more than 50 million social media conversations pertaining to the release of Magna Carta and Yeezus. The firm used SocialSense technology, the marketing-decisions platform used by advertisers, marketers and entertainment companies to extract real-time trends from social data.

Among the findings: Magna Carta generated 5.7 million conversations leading up to its release, vs. 4.2 million for Yeezus, and West drew far more negative reactions than Jay-Z, particularly among older consumers. – USA Today, 10th June 2013

It's not about the followers, it's more about Dialogue.



CHAPTER

3



THE TROJAN HORSE

I'm a BIG fan of innovation and I'll forever be a student to the game – I've studied some of the world's most innovative marketing blueprints, I love what Steve Stoute & Translation did with the Brooklyn Nets marketing campaign and their work with Budweiser is nothing less than legendary in my eyes and what Ogilvy France did with NIKE and IBM, those campaigns were and still are masterpieces and I study those blueprints frequently.

One other genius in the marketing game is Tyler Okonma, a California skater with a penchant for knee-length socks, camp caps and colourful language, had the unusual experience of becoming a poster boy for myriad social phenomena. His DIY approach to his art (he self-produces his music and designs and directs all of his own imagery) made him a paragon of the new, independent-minded music business.

The first time Tyler, the Creator played “Fallon” in February 2011, it was his world that had been rocked. He was flanked by his crew of young rap rabble-rousers, Odd Future, and their electrifying performance helped catapult the collective to international stardom.

Since then, he's put out a commercial debut (“Goblin” on XL) that reached No. 5 on the Billboard 200 and his second commercial debut (“WOLF”) reached No. 3 on the Billboard 200, won an MTV Video Music Award for best new artist, launched his Clothing Brand (with his Sock range racking in around \$300, 000 revenue), released Picture Books, Directed advertisements for Mountain Dew, launched two seasons of the Odd Future TV show “Loiter Squad” on Cartoon Network's Adult Swim and brought his



brand of foul-mouthed, absurdist and occasionally confrontational hip-hop to the masses through multiple world tours.

What makes Tyler the Creator a Genius is how he has created an exclusive club of rebellious teenagers and outcasts without really excluding anybody, and what's more amazing is how he has also been able to translate those individuals into an economy in the process, an Odd Future economy, with money consistently circulating around that community – it's that 'Spider-Web economy'.

I'll break it down to you like this: Odd future is made up of multiple entities, namely: Music, Fashion, Art, Film, photography and Skating (Sports), however everything under the Odd Future Umbrella is driven one thing = The MUSIC. I always say the Music is the Trojan horse and the culture is what came out of it, the music is disposable (Well – they do have classics, Songs that'll last forever) but the culture that Odd future has brought into the Music industry is what makes the collective strive.

You're probably staring at the page with a blank face like: "This N*gga Crazy!!!" – well, let me drop a jewel or two on you, Odd Future actually makes more margins on Clothing, Socks, Tours and their TV shows as opposed to their margins on Records, those are fairly modest, however whether their records sell or not – their whole culture is inspired by the Music, which translates into Revenue.

What most people don't realize is that Tyler the Creator's market is a Market that Mainstream America has cast aside



over the years and eventually lost. This market is a super valuable Market, as it is a loyal market with buying power and Tyler the Creator has been able to build a Brand around it, a Brand that looks to be a powerhouse that always colors outside the box.

Tyler's style of marketing is growing in demand with mainstream America to a point where he is expanding his business and acting as a bridge between his core market and blue-chip corporations through his Camp Flog Gnaw agency with the Clancy's (his managers).

Camp Flog Gnaw – is a creative agency which aims to lend Tyler's brain to companies that want to engage the youth demographic. The first fruit of the new enterprise is a partnership with Mountain Dew, for whom Tyler has directed four left-of-center TV commercials starring a talking goat named Felicia.

- What you can learn from Tyler's Blueprint: find the comfort in discomfort, have foresight, be comfortable with yourself and your surroundings, study the game, your demographic and don't compromise on your Art.

How Head Honcho Clothing has mastered the Trojan horse Theory:

The South African Fashion Industry hasn't been the same ever since 'Head Honcho' launched in 2008, what's even more interesting is that – at that particular period in time street fashion was being solely dictated by AMAKIPKIP.



It only took Head Honcho 3 years to blow up right and lead the Pack and the brand is now South Africa's leading Street-wear brand, being the first local clothing brand to be distributed by The Foschini group's 'Sport-Scene', Head Honcho's blueprint is one for the books (No Pun Intended).

You're probably asking yourself: "How could a virtually unknown brand from Cape-Town, dethrone one of Africa's biggest Street-Wear Brands of all time?" – Well, they created a blueprint based on the 'Trojan Horse Theory' without them even knowing it (until now Of-course).

The guys at Head Honcho have foresight, they were able to forecast trends in the music industry, fashion industry, the shift in Marketing/Advertising (Analogue to Digital) and then built a blueprint based on those forecasts (from an African perspective), a blueprint that has seen Head Honcho become a 360 degree brand, allow me to break it down to you: the Head Honcho blueprint is solely driven by the clothing, however – the culture that came out of Head Honcho is what makes their blueprint flourish, they understood the relationship that exists between Clothing, Music and Events, and they adapted. It's all Lifestyle and they caught on (early) that everything in the Lifestyle ecosystem acts as a crutch to the other, which in-turn resulted in Head Honcho having its own economy, which sustains all factors that make-up the Head Honcho ecosystem.

Head Honcho (Lifestyle) is made up of events, brand collaborations, ambassadors (with shared values), Music and other multiple ventures – they throw the most innovative events on African soil, collaborate with youthful energetic



brands (which allows greater market reach) and their marketing is out of the box and market relevant, which then allows the brand to move product consistently.

The Head Honcho Trojan horse = The Clothing is the Trojan horse and the lifestyle is what came out of it, this blueprint has been copied and duplicated by multiple up and coming South African brands, however never executed with similar precision and attention to detail to that of the Honchos.

I look at Head Honchos rise to mainstream success as the true tipping point of South African street-wear culture and Pop-Culture as a whole, because it's through their movement that Corporates are taking African brands seriously, their movement birthed new pop-culture Leaders (AKA, a long list of young DJs and Entrepreneurs) – the Honchos found the comfort in discomfort to venture into industries that they could align their brand with, which has resulted into a Pop-Culture Needle Shift.

Who else has used the Trojan horse Theory? :

Look around you and you will see this Theory being applied everywhere – all of your favourite artists/brands have used it in a few campaigns or two, below are few the Artists/Brands you can study (in your personal capacity) who have used the Trojan horse as a way to not only diversify their Portfolio but to also create a sustainable revenue system:

1. Jay-Z:



Co-owns the 40/40 Club, was part-owner of the NBA's Brooklyn Nets and now Runs a Sport Management Agency (Roc-Nation Sports), co-created Roca-wear, an investor in Carol's Daughter, a line of beauty products, including products for hair, skin, and hands, has Partnered with Budweiser on The Made In America Music Festival, Partnered with Reebok on the S.Dots, Energizer batteries and Armand de Brignac

2. NIGO/Bathing Ape:

A Bathing Ape has also collaborated with many other famous brands, such as Pepsi, M*A*C, Carhartt, Casio and artists such as Beastie Boys, Pharrell, UNKLE, Devisu, Kanye West, ASAP Rocky, Kid Cudi, Soulja Boy, KAWS, Kreyashawn, and Gary Panter.

3. Pharrell Williams:

Using his love for music to break through the industry, pharrell was able to pursue other ventures once got established and they are: , jewelry Lines, accessories designs for Louis Vuitton, furniture and other product design, limited-edition toys, graphic designs, skate graphics, and collaborations with Moncler, Marc Jacobs, the artist KAWS, and with architects Zaha Hadid and Masamichi Katayama/Wonderwall.

4. James Jebbia/Supreme:

The KING of Skate Fashion 'SUPREME' has used its clothing Range as a vehicle to further diversify its



portfolio by collaborating with the following Brands: photographers: Larry Clark, Terry Richardson and artists Glass-jaw, Kaws, Juicy J, Futura 2000, Josbi, Damien Hirst, Takashi Murakami, Devisu, Jeff Koons, Daniel Johnston, Peter Saville (graphic designer) and other artists.

5. Kanye West:

Mr. West collaborated with Nike to release his own shoe, the Air Yeezys, with a second version released in 2012. In January 2009, West introduced his first shoe line designed for Louis Vuitton during Paris Fashion Week. The line was released in summer 2009. West has additionally designed footwear for Bape and Italian shoemaker Giuseppe Zanotti.

The above Brands/Artists have used their respective Trojan horses to further penetrate Pop-Culture and expand their brands in the process, with their core business remaining untouched. The culture they have birthed outside of their comfort zones is what keeps their brands growing, influential and cool.



CHAPTER

4



THE “C”

I often get asked: “What do I do?” ... well, I’d like to think of myself as a Scientist, a Marketing Scientist, and being a Scientist I’ve conducted multiple studies on the science that exists behind the marketing of brands. Man – I’ve studied brands from all corners of the world, from Japan, North America, France down to Germany and I’ve always been amazed at how all the brands I’ve studied over the years have literally become benchmarks of global pop-Culture, it’s crazy how when a country like the United States sneezes the whole world catches the flu – however there’s a Skew in the market, a tiny error in the code and that skew can only be seen in South Africa.

Brands like NIKE, Puma, ADIDAS and Rebook are major all over the world, even in South Africa, however they don’t dictate the South African market as they do other markets around the globe, simply because our market is solely being dictated by an Italian made product, Carvela. Carvela was birthed 37-Years ago when the Co-Founder of the SPITZ retail chain and South African, David Spitz immigrated to the U.K where he met his Italian agent Mino Bagnoli, who happened to be working on a Luxury shoe brand, a shoe brand he and David later called ‘Carvela’, when David Spitz came back home, he started opening small Shoe Boutiques using the Carvela Name, shortly after the success of those stores SPITZ SA began using the brand.

Nicknamed The “C” or the “Spook”, because of its soft and quiet quality – Carvela is regarded by most as the heart and soul of the SPITZ Retail chain, it’s one of the retailers most established brands, accounts for more than 60% of SPITZ’s Revenue and they occupy a special place in the



Hearts of South African consumers.

For many South African consumers, owning a Carvela is a way to send out a Statement, that statement being: “I have arrived”, with most of Carvela’s consumers being in the LSM 5-7 bracket, the R1, 500 – R2, 500 price tag is more than affordable, which allows the shoes to sell out rapidly and consistently, I’d Like to call it ‘affordable Luxury’ and it’s very important for consumers within that Market Bracket to own a Pair.

+ *Quick Fact: The LSM 5-7 market is made up of more than 81% of black people and it is largely represented by the youth (55% are aged 16-34) – with more than 16, 436, 000 adults aged 15+ falling into this demographic group (Source: TGISA 2010C survey).*

The most fascinating thing about the Carvela Brand is how it has been able to use one Shoe style as a Trojan horse for their diverse shoe Range, that one shoe being the legendary Four Step ‘Original Top Skipper Sole’ Loafer (the Sole is also an Original Carvela Patented Intellectual Property).

These loafers are seen as Pop-Culture Icons in South Africa, as they have maintained the same Shape, Design, Structure and Quality for close to 4 Decades, with a few minor modifications being made to them, yet they continue to be Market Leaders - the loafers have been presented in Suede, patent leather and multiple Animal prints, however the overall shoe structure has remained.

SPITZ and Carvela have single handedly dictated the



South African Fashion arena so-much-so that they are the undisputed South African Shoe Industry leaders.

Love or hate, you cannot Debate that the Carvela brand is an Important part of the South African Pop-Culture landscape, it is as Important as the BMW E30 325is (iGusheshe) or Kwaito Music, because to a Certain degree Carvela belongs to us (South Africans), as no other country (Including Italy) has embraced, Loved and Celebrated this Shoe brand as much as we have.

Carvela’s biggest and most fruitful market is the South African market, simply because the Shoe Brand is the Biggest on South African Soil, continues to Sell out (consistently) and the brand has given Birth to Multiple Pop-Culture movements over the years, specifically in the Townships, however one culture has consistently stood out and outshone the rest, Carvela has indirectly fueled this particular culture to a point of Dominance, The Izikhothane Culture. Izikhothane, is a Zulu word which translates to “those who lick” in English, have gained an infamous reputation for their acts of Boasting or ‘Waste’ – they tear up or burn wads of cash, designer clothes and shoes, and recklessly slosh expensive alcohol on the ground.

The Ukukhothana culture is a money-conscious South African version of American Rap battles, however where the American jokes would begin with, “Yo mama is So Fat...”, these kids start theirs with “I’m so rich I can Buy...”, they then proceed to demonstrate how much money they have by engaging in a seemingly wasteful behaviour.



I recently took a closer look at this culture, from what people see and Judge on the surface to the very origins of the culture that are ignored and what I discovered was pretty amazing. This culture has always been around, way before the Izikhothane Fad was sparked in smaller Townships in the East Rand and quickly filtering to Soweto and other Townships – The phenomenon has always been there in Townships and South African Pop-Culture as a whole, think about it: 15 – 20 Years ago if one had enough money (in the Hood) to afford luxury, the first thing he/she would buy was either a Carvela or Rossi Moda pair of shoes – just to make a statement that “they’ve arrived.”

A couple of Decades later, that culture still exists, only difference is; the culture has been taken to a totally new level, different generations do the same things differently – now the culture is not only about being seen in expensive clothes anymore, it’s now also about proving that those ‘Expensive’ clothes don’t mean anything to you and/or your Pocket for Social Currency purposes.

There’s a lot of Negatives surrounding the culture, however I’m a firm believer in that every negative goes hand-in-hand with a positive and the positives on this culture totally outweigh the negatives. Let me break it down to you like this:

I. Positive #1:

These kids are tastemakers/early adopters, without them many brands wouldn’t be as successful as they are in the South African Market and many trends within the



Townships and beyond would be non-existent.

Izikhothane have managed to translate a completely foreign culture into an African context, not only are they translators of culture, they’ve also successfully made brands that are outside the Urban Youth Market’ Cool and Hip’ within the market, these are brands they saw their Fathers and Uncles wear and they made it cool for LSM 5 – 7 consumers to buy into those Brands.

II. Positive #2:

The Izikhothane culture is 100% South African, I understand the concerns over the negatives the culture carries, but it is something to be embraced as you can only find it here in South Africa – Good or Bad Ukukhatha is important to Pop-Culture, as Significant as Amapantsula or Amabojwa.

Just as the Harajaku Culture has managed to translate American Pop-Culture into a Japanese context, the Izikhothane movement has literally ripped the Italian way of doing things apart and reconstructed it from an African perspective and as-much-as Italian fashion is the underlying theme of the culture, it is also important to note that Hip Hop and the Pantsula culture have also influenced the culture too. Before Siyabonga “Scoop” Ngwekazi made Air Jordans Mainstream in South Africa, Izikhothane have been wearing the sneakers in the Townships.

The Culture is a beautiful thing, however like many South Africans I do not condone the burning of clothes, in-fact



stats have even proven that most of these kids are from disadvantaged homes. Their parents often don't have the best of jobs and aren't rich. They're factory workers, domestic workers or work at supermarkets.

To the world, the culture comes off as an over-exaggerated homage to consumerism and/or a desperate quest for individualism that ties its success to brand names and price tags. To me – the culture is something to be proud of (to a certain extent), we need to celebrate it and accept it like we have accepted other Pop-culture movements; from Kwaito, Amapantsula to even something as foreign as the Hip Hop culture. Of-course it has its negatives, however the positives have spear-headed an entire industry (SA Fashion Industry) and multiple brands to great success within South African borders.



CHAPTER

5



C.O.L.O.U.R.S

Being in the marketing industry for about 5 Years now, I've been blessed to have worked with great Local brands – from Marketing Africa's Biggest Street-wear brand (AMAKIPKIP) down to marketing a string of major Restaurants in the inner city and eventually working on my own brand. Man – it's been a truly Awesome and humbling Journey, well – I did encounter a few hurdles along the way, but the experiences birthed a stronger, sharper and smarter marketer/entrepreneur.

My experiences in marketing other brands allowed me to learn a lot about the science behind Branding, marketing, product packaging and Advertising, but most importantly I learned a lot about PEOPLE – from different cultures and walks of Life. I was fascinated by how people saw brands and how they felt about the products being sold to them – this led to me studying Human habits and reactions towards products and advertising

I took my study of people everywhere I went, I'd be in a Taxi to Jo'burg and just look at how people react to the billboards they saw on the Highway – I'd be with friends at restaurants and I'd observe how they reacted to textures, colours and the way their food was presented to them and I'd also be at home with family and I observed how they reacted to the commercials they saw on TV and my discovery was pretty disturbing and Insightful at the same time, I learned that: Most commercials, billboards and branding in South Africa are still colour focused, un-relatable and/or Stereotypical.



South African Advertising is still segregated to a certain degree – there are certain commercials on TV that are specifically targeted at white people and there are commercials that are targeted at Black people and that is not how marketing should be structured, I believe that marketing should be universal and relatable, not Colour-Focused.

One major colour focused brand is KFC, well before I even go any further – you know what they say about KFC: it's a Place where, as the stereotype goes, all black people eat, well on South African soil – they took that age old 'Black People + Chicken' stereotype to a totally ridiculous level and my people (Black People) don't see this (or maybe they do, but are afraid to complain – Likewise) – let me break it down like this:

A. When you get into SOWETO the first thing you will see is a HUGE billboard with a Bucket full of chicken and the words "WELCOME HOME" written on it with a BOLD font.

B. They recently released a commercial of a Black Family having a family 'get-together', however the family starts dancing after each member has had a piece of Chicken, besides this not being a real situation – it was totally disturbing and highly stereotypical.

The above points are just a few of the most disturbing and stereotypical things I've seen brands do when they are trying emphasize their presence within a particular market(s), not only are these campaigns colour driven, they are lazy and shine an embarrassing light on our people – I mean



African Americans stood up to burger king when they had that Mary J. Blige Chicken Commercial, what's stopping black people in Africa from crying foul?

– We need marketers whom understand culture not colour.

I believe that Marketing should be colour blind, that's how the world is now, Black and white kids are growing up in colourless world, a world where you can no longer pre-determine someone's interests, taste in music or fashion just by looking at their pigment – cultures have cross-pollinated to a point where mainstream culture is now a cocktail of multiple cultures in one – I mean Miley Cyrus is Twerking, Justin Bieber got an Arm full of Tattoos, Danny K is collaborating with Kabelo Mabalane – black and white are now seeing the world through one eye – colour doesn't exist only culture does and the culture is a Universal World.

South African Marketers need to realize that colour doesn't exist anymore – everything needs to be universal, I mean the reason we've got old white women feeling awkward when buying a bag of maize meal in the middle of Pick 'n Pay is because of segregated marketing – they simply feel like they don't belong – they feel like that particular product is not marketed to them, all of this is driven by the marketing they see on TV, Catalogues and other forms of advertising.

I was at the East Gate mall one day and as I entered the mall, some furniture store was having a promotion and they had couches on display as the 'Main attractions' – however the disturbing thing about all this was that; they



used Fat women as Saleswomen and people weren't even taking note of what was happening – You probably don't get this either ... Well, let me shed some light: their entire couch promotion was built on the 'Couch potatoes' idea and people didn't even get it up until I mentioned it, this proved to me that people are really ignorant and they don't look deep into situations, which is why people end up following movements blindly.

Using Fat people to promote couches, with the 'Couch Potatoes' idea driving the whole thing is super stereotypical and marketing in 2013 shouldn't be like that, universal marketing is the key to effective marketing – Coca-Cola, McDonalds and Oreo are masters at this and they have proved to the world that branding is that one bridge that connects everybody to the core product – EVERYBODY; never-mind their culture, creed, pigment and religious beliefs.



CHAPTER

6



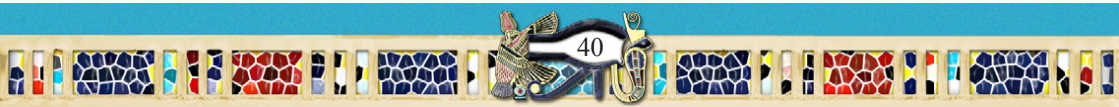
ARTISTRY VS CORPORATIONS

Everybody who knows me on a personal level, knows that I'm a Lover of Innovation and Art, I'm a firm believer in that there's Art in everything around us – there's Art in Sports, clothing, cooking and advertising, we're all Artists in our own unique ways, however we're all human-beings too and we've got Bills to pay, groceries to buy, Gas to buy (for daily travels) and a lifestyle to maintain – which requires every Artistic person to break out of his/her comfort zone and go out there to collaborate with a dude who speaks fancy English and wears shiny suits (The Corporate).

Every single artist aspires to live a Good Lifestyle, that would allow them to be inspired and creative at all times, however very few Artists are able to turn their Passion into a bankable business, due to them being 'Anti-Corporate', see the thing with Art is that: once it has to be chopped, screwed and edited, so that it can appeal to a certain type of audience -- it's not art anymore.

There's this misconception in the Art world that in-order for Artists to get their art monetized, they need a true business person behind them to help them turn their Passion into a Business, but I believe that Artists who fear the burden that comes with partnering with Traditional corporations do have works that can be monetized within their comfort zones and protect their artistry at the same time, it's all just a matter of understanding your product so-much-so you're able to play 'salesman'.

I mean: Kanye West is Living proof of the above paragraph, with the promo of his NEW album 'Yeezus', Mr.



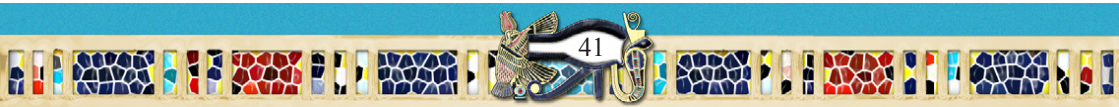
West has been able to Sell his Art without having to get it edited and adapted for a play on the radio or a certain type of audience. From video projections on Historical buildings (Around the world), to live performances, to his “Please Add Graffiti” album art campaign, Kanye has really set the bar high not only for other musicians but Artists of all forms, to get creative with the way that they build buzz around projects without having to compromise their work in the name of ‘Validation’.

So, can Art and the corporate world co-exist? ...

Back in the 1980s – The Great Andy Warhol was being criticized for becoming merely a “business artist”, Critics and Art Experts hated Warhol’s work at the time, labelling him a Superficial Celebrity Commercial Artist who lacked depth, however in the midst of all of this criticism there was one Skew – Mr. Warhol’s paintings were flying out of Sothebys.

I see this as the true spring-board to the Marriages between Artists and Traditional corporations we’re seeing today, this caused a shift in Pop-Culture and Broke barriers in the process, Mr. Warhol had foresight and he understood his Art – to a point where the world thought he was compromising it, when he wasn’t ... he was merely just monetizing his Artwork within his comfort Zone, he became a salesman for his Art and was able to sell it to the world.

The same people who bashed his work during the 80s are the ones who are worshipping it today, I think it’s a Gift



and a Curse for an Artist to be understood during his/her Time – and Warhol can relate, even Van Gogh relates.

In the Mid-70s, Andy Warhol wrote a book titled “The Philosophy of Andy Warhol” and in there he expressed a fascinating idea: “Making money is art, and working is art and good business is the best art.”, that expression alone is proof as to why Warhol is a Pop-Icon, he understood his Art, but most importantly, he understood the Business that came with his Art.

So Yes, Art and the corporate arena can coexist, however it all depends on you, your brand objectives and overall blueprint. Multiple artists have bridged the Gap between the art world and business world, Takashi Murakami, Justin Timberlake, Jeff Koons and even Kanye West himself has done it prior to adopting the Minimalist culture for his most recent works.

Art is an Amazing force, because there are no rules and regulations with art, however in-order for you to flourish as an Artist/Visionary, you have to align your brand equity with Traditional corporations that are going to allow you to work on your own terms without neither you or them having to compromise too much of your core brand identity. Art is a flexible entity as well and it allows you to take that step to profitability, without compromise – Again, it’s all about Shared values.

However if you are anti-corporate, you have the internet, which is great because it provides you with a platform to sell your brand/product without having to compromise



your Morals and values – Marketer, Entrepreneur, Chef, Carpenter, architect, Musician, Sportsman, Janitor and Painter, Art lives in all of us.



INTERLUDE



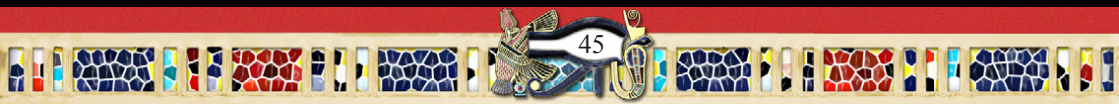
MINIMALISM

In the Early 20th Century Pablo Picasso and George Braque gave birth to an Avant-Garde Art movement called “Cubism”, this art movement looked to rip away a lot of the elements that were synonymous with conventional Art-movements and creating something new and different in the process – Cubism introduced Minimalism to the world on a bigger scale.

See – unlike conventional Artworks, Cubist Art pieces broke-up objects/figures and reassembled them in an abstract form; this meant that the artist depicted the Subjects from a multitude of viewpoints to represent the subject in a greater context, instead of the conventional single viewpoint of doing Art.

The Movement did not only revolutionize European Painting and Sculpture Artworks, it also spilled over to other related movements such as Music, Film, literature and Architecture – introducing the “less is more” way of doing things to the entire Art landscape, it cancelled out most of the unnecessary elements Art was known for and only focused on the core themes of the Art pieces, music arrangements, books and films. Cubism is considered the most influential Art-Movement of the 20th Century.

A century later cubism is still alive, however rare, only a few people are doing Minimalism the right way and one of those people is Kanye West – Mr. West’s ‘YEEZUS’ was solely inspired by a Le Corbusier lamp (Le Corbusier is a child of Cubism) and the Album and its Marketing was very Guerrilla and Minimalist, only focusing on the underlying theme of the product and nothing more – the physical



album was just a CD in a plastic casing with no Art nor Booklet, the music was experimental and the marketing was thin – Nothing blockbuster-esque.

The Album inspired me to study my surroundings more, thus I became more observant of brands and people in-general. Many people all over the world are crediting Kanye West for bringing Minimalism to the forefront in this here generation/Era, however I disagree with that – as polarizing and Artistic the Album was; Kanye West didn't bring Minimalism to the forefront, don't believe the Hype – look closely, Apple has been doing that, Tumblr has been doing that and here at home (South Africa) CAPITEC BANK has been doing that – in-fact CAPITEC Bank are doing it in an industry that is seen as un-cool and 'Too Serious', the Finance Industry.

What people need to realize is that: CAPITEC Bank doesn't operate like a conventional Bank – their business/marketing Model is not blockbuster nor does it exaggerate the company's message to the people – they focus on the core of every financial institute and that is = BANKING, nothing more. They have managed to rip away all of the services conventional banks offer in-order to meet peoples core Banking needs.

Unlike the other Top Banks, CAPITEC bank has Simplified, Innovative and transparent service which focus solely on the core of things, scrapping out the unnecessary, not only has their services made banking easier and much more efficient for their customers, but it has allowed their bank to increase their Market share and strengthen their



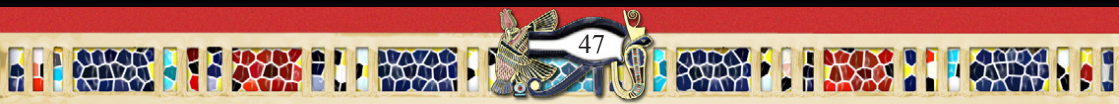
brand in the process.

CAPITEC Bank is built around a minimalist structure – they’ve been doing it for so long (way before Kanye West) and not many people were aware of this, well at-least up until now. The guys behind CAPITEC don’t think like Bankers, they think like retailers and Picasso, for Example: they operate according to regular business hours and not banking hours, this allows the bank to have an edge over other banks and to top it all off they don’t have any paper-work nor long queues at their main branches, they’ve been able to successfully filter out all the unnecessary Conventional banking clutter.

What you can learn from CAPITEC: whether you’re in the Fashion, Music or Film Industry this bank’s blueprint applies everywhere, it’s very important to focus on the core attributes of your product(s) and not try to go over-board – from the marketing, packaging, down to the design and/or the product make, focus on what makes your product stand-out/relatable and run with that.

Study the game without getting too influenced by the brands you’re studying and look at what everybody is doing within your industry and ask yourself “what is unnecessary in their Branding, design and/or overall execution?” and try to tear that down and/or avoid that on your quest to changing the game not only will this help you to revolutionize your industry, it will make you much more COOLER than your competition.

+ Quick Fact: In May 2013 it was announced that Capitec



Bank, the perennial number five amid South Africa's big-five banks, had ousted Nedbank from the number four slot.

AMPS** figures, based on the 'main bank' population and not specific products, showed Capitec had increased its market share from 7,9% to 10,8% between January 2012 and December 2012; effectively a 43% year-on-year growth. Nedbank's market share was recorded as 10,7% (down from 11% in 2011) among a main bank population of 22-million.

The other banks came in as follows: Absa 32,9% (down from 34,9%); Standard Bank 23,9% (up from 23,5%), First National Bank 25,2% (down from 25,6%).



CHAPTER



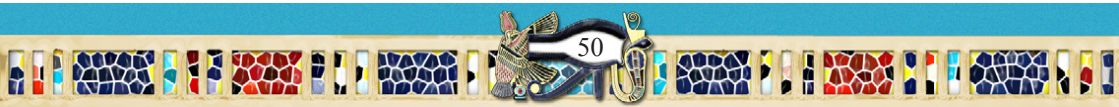
ANTICIPATION

With the fifth instalment of the Grand Theft Auto franchise coming up, we (the consumers) have been witnessing some Next-Level marketing from the Rockstar Games team, from Graffiti Murals in the middle of New York to Movie-esque Trailers of the Video game. (Disclaimer: I do not condone nor promote Gun-Violence – I’m just a mere fan of the Grand Theft Auto series, as it is based on a fictitious idea).

Anticipation is the Best part of anything – The sense of Euphoria I felt during the Rockstar Game campaigns is the same euphoria Justin Timberlake fans had when the Pop-Icon announced that he will be releasing his new album (The 20/20 experience) earlier this year (2013). The 20/20 Experience Marketing campaign is in my Opinion ‘The Greatest Marketing campaign in Pop-Culture History’... Yeah I said it!

In the years since he put out his last album, 2006’s “FutureSex/LoveSounds,” JT and co. had been subtly stoking intrigue about if and when the all-around entertainer would make his return to music, with Timberlake even going so far as to sing a song called “Not Gonna Sing Tonight” on “Saturday Night Live” in 2011.

Justin Timberlake’s blueprint for the album was lethally executed, he and his team left no stone unturned and they reaped great rewards in the aftermath of the ‘JT-Hurricane’. I’ve studied this Blueprint for months, hence In this chapter, I will be shinning the spotlight on ‘The 20/20 Experience Marketing Campaign’ and tracking back a bit to where this campaign started - I will also be breaking down



the campaign in detail (every bit of it) to help give you a better View of the Bigger Picture, Take Notes.

Here's a timeline outlining each and every crucial stroke of Justin's Genius Marketing Blueprint for "The 20/20", study this and YOU will be a Master in the Art of Anticipation:



OCTOBER 17, 2008

Rumors that JT might be taking a hiatus from his solo music career begin to bubble when he claims at a Las Vegas benefit that he is "officially retiring" his signature #1 smash hit "SexyBack."

SEPTEMBER 23, 2009

Timberlake is announced to be starring as infamous Internet entrepreneur/former Facebook president Sean Parker in David Fincher's "The Social Network."

NOVEMBER 25, 2009

Timberlake says he's not rushing into another album, putting his focus on acting instead. *"I just want to do interesting parts that are interesting to me,"* he tells Justin-Timberlake.com.

JANUARY 10, 2010

Tennman releases *When Everything Breaks Open*, the major-label debut of singer-songwriter Matt Morris (a former castmate of Timberlake's on *The Mickey Mouse Club* during the early '90s). Co-produced by JT and Charlie Sexton, *When Everything Breaks Open* eventually rises to #99 on the *Billboard* 200.

JANUARY 22, 2010

Timberlake and Tennman label artist Matt Morris memorably perform a cover of Leonard Cohen's "Hallelujah" on George Clooney's all-star "Hope for Haiti" telethon. The soundtrack from the event, *Hope for Haiti Now*, enters the *Billboard* Top 200 at #1 -- the first digital-exclusive album to do so in *Billboard* history; meanwhile, Morris and Timberlake's "Hallelujah" shoots from #48 to #13 on the *Billboard* Hot 100 in its second week of release.

MAY 22, 2010

Tennman releases Esmée Denters' debut album "Outta Here" as a digital-only release. Despite being executive produced by Timberlake himself -- and production from hitmakers Stargate, Polow da Don, and Mike Elizondo -- "Outta Here" sells little more than 1,000 units, and Deters is eventually dropped from the label's roster.

OCTOBER 1, 2010



“The Social Network” opens, garnering critical raves (but controversially no Oscar) for Timberlake’s portrayal of Parker.

DECEMBER 12, 2010

“[My fans are] looking at me like, ‘Why aren’t you staying with one path?’” Timberlake told the L.A. Times. “They look at me like I’m ungrateful for my music career because I want to do film. I don’t necessarily crave to be a movie star. I just want to be an actor.”

DECEMBER 16, 2010

Prestigious literary magazine “The Atlantic” publishes a blog post on its website with the headline “Dear Justin Timberlake, Please Return to Music. Now” – In the piece, writer Hampton Stevens states, “Congratulations, Justin. You are officially a movie star. We knew you could do it. But before you vanish forever into the world of soundstages and green screens, could you please do one favor for your fans? Could you please sing for us? Could you please make just one more album?”

DECEMBER 17, 2010

Timberlake stars (well, his voice does) in the animated feature “Yogi Bear.”

MAY 21, 2011

Timberlake serves as the host (but not the musical guest)



of “Saturday Night Live.” In his opening monologue, Timberlake makes a point of the distinction, singing “I know you want me to sing and dance around/But I’m going to let you down/’Cause I’m not going to sing tonight,” stoking further chatter that he’s winding down his musical career for acting.

JUNE 1, 2011

Timberlake tells *Vanity Fair* that he has no plans to release new music in the foreseeable future: “I wouldn’t say I’m not going to put out another [album]. I would say that would be a bad bet, if you were betting.” He’s more specific in an interview with *Playboy*: “People keep asking me when a new song or album is coming out, and I don’t know what to say. Music is not my focus right now.”

JUNE 24, 2011

Timberlake co-stars with Cameron Diaz in the comedy “Bad Teacher.”

JUNE 29, 2011

Putting his entrepreneur fedora on, Timberlake makes an ownership investment in the relaunch of MySpace. He takes a creative role in the site’s redesign and later takes part in press conferences promoting its new look.

JULY 22, 2011

Timberlake stars alongside Mila Kunis in the romantic



comedy “Friends With Benefits.

AUGUST 31, 2011

Following a tweet from his official Twitter account: “NYC!!! Wanna check out some live music tonight?? Meet me and @freesol at 45th & 9th at 11pm”. Timberlake gives an impromptu live performance of his chart-topping 2002 single “What Goes Around... Comes Around,” at Southern Hospitality, a New York City restaurant he co-owned during its brief existence. He performs with the group Freesol, signed to his Tennman label. “Thanks for your help,” Timberlake said with a smile as the song wound down. “It’s been a long time.”

SEPTEMBER 21, 2011

Timberlake joins an ensemble cast headed up by Clint Eastwood in the sports drama “Trouble with the Curve.”

SEPTEMBER 26, 2011

Timberlake’s movie career ramps up further with the announcement that he will put on his boogie shoes and take the lead role in “Spinning Gold,” a feature-film biopic of Neil Bogart, the disco-era record mogul behind the Casablanca Records label. Of course, he’s producing the thing, too.

OCTOBER 28, 2011

Timberlake stars alongside Olivia Wilde in the science -



fiction action film “In Time.”

MAY/JUNE 2012

Timberlake secretly begins recording new material with longtime producer Timbaland. “I would say probably around the late part of May, first week in June, [Justin and I] went to dinner,” manager Johnny Wright recalled to Billboard. “He said, ‘Guess where I’ve been the past couple of nights?’ I said, I don’t know. ‘I’ve been in the studio with Timbaland.’ I said, ‘What are you guys working on?’ and he said, ‘I’m working on my stuff.’ I was kind of shocked, because, you know, I wasn’t prepared for that.”

JULY 2012

The album that becomes “The 20/20 Experience” is finished. “It was a fast record,” Wright says. “Justin had a short window because he had to actually fly to Puerto Rico and shoot a movie with Ben Affleck; he had like four weeks, him and Timbaland. I mean, he’d been thinking about it for years, but by the time they got the studio he had it inside of him -- a direction he wanted to go. And his and Timbaland’s relationship is like a brotherhood: They’re just so comfortable with each other -- not only as musical friends but as personal friends... that you can get things done in a short period of time. Had [the Affleck movie] not happened, we might have actually set up and put the album out sooner.” Timberlake and Wright, together with M2M Construction, begin formulating plans for how to release the music.



AUGUST 7, 2012

After producer Jim Beanz nearly lets the cat out of the bag by telling the press that Timberlake and Timbaland have been recording a new album -- “It’s still in the early stages, but they have a lot of tracks,” a rep for JT tells Billboard there are no plans for a third solo album.

SEPTEMBER 2012

Timberlake and Wright meet with RCA heads Peter Edge and Tom Corson to plot release strategies for the album.

OCTOBER 19, 2012

Timberlake marries longtime girlfriend Jessica Biel in a secret ceremony in southern Italy.

NOVEMBER 2012

Wright and RCA begin discussions with Target and others for marketing plans around “The 20/20 Experience.”

JANUARY 10, 2013

Timberlake makes a series of abrupt announcements via social media indicating he is, in fact, returning to music. After a cryptic tweet only indicating a date and time (“Thursday, January 10th, 2013 at 9:01 am PST...”) arrives from Timberlake’s official Twitter account, a teaser video called “I’m Ready” appears on YouTube, showing JT in a recording studio and discussing recent musical activity --



with a countdown clock designed by Timberlake's digital team. Later in the day, reports surface that Timberlake will be releasing a single collaboration with Jay-Z as a precursor to a Timbaland-produced album project

JANUARY 13, 2013

As rumored, Timberlake unveils "Suit & Tie," a single featuring Jay-Z that quickly dominates social-media conversation, synergistically doing so via the revamped MySpace.

Incredibly, news of the single did not leak. "The people that Justin worked with were people that are his friends and have been a part of his life forever, and they all share in the common goal of 'we don't want this leaking out,'" Wright says. "To be honest with you, though, outside of that group of people -- I'm just as dumbfounded at the fact that the [album] hasn't leaked sooner. The hard part -- and I give a lot of credit to Peter Edge and Tom Corson for this -- was to get a whole international record company engaged and sending marketing plans and talking to them about what platforms might be available, and they couldn't tell them who the artist was."

JANUARY 14, 2013

In a letter directed to his fans on his official website, Timberlake confirms "Suit & Tie" is part of a forthcoming new album entitled "The 20/20 Experience," which he'd been working on since summer of 2012: "Back in June of last year, I quietly started working on what is now my next journey with that thing I love called MUSIC. The inspiration for this really came out of the blue and to be honest,



I didn't expect anything out of it. I just went into the studio and started playing around with some sounds and songs. It was probably the best time I've had in my career. Just creating with no rules and/or end goal in mind and really enjoying the process."

"[Usually artists] put the single out then wait three or four months before dropping the album then and promote it all over the world," Wright said. "But we said we really want to do this in a shorter period of time, so let's put the single out and [release the album] seven or eight weeks after that -- make it a short window, and because we have such a short window we have to make a big impact."

JANUARY 21, 2013

"Suit & Tie" makes a record-setting debut on Billboard's Pop Songs chart, which measures mainstream top 40 radio airplay. Soaring in at No. 14, "Suit & Tie" achieves the most first-week total plays, marking the highest bow for a song by a male artist in the chart's two-decade history.

JANUARY 24, 2013

Timberlake posts a "Suit & Tie" lyric video on YouTube, which fleetingly reveals "The 20/20 Experience" release date of March 19, 2013 for the first time.

JANUARY 30, 2013

Timberlake is officially announced as a performer on the 55th Annual Grammy Awards telecast.



FEBRUARY 2, 2013

JT performs his first solo concert appearance in five years at a DirectTV/AXS TV event in New Orleans during Super Bowl weekend, debuting two additional songs from “The 20/20 Experience,” “Pusher Love Girl” and “That Girl,” alongside a selection of his greatest hits.

FEBRUARY 6, 2013

Timberlake puts “The 20/20 Experience” official artwork and tracklist on the Internet.

FEBRUARY 8, 2013

Bud Light Platinum names Timberlake the brand’s “creative director,” announcing as well a Team Timberlake-conceived commercial called “Platinum Night” to air during the Grammy Awards telecast. “He’s more than somebody starring in our advertisements,” claims Rob McCarthy, vice president of the Bud Light brand. “Justin and his team were very much a part of writing and creating the commercial that’s dovetailed with the Grammys. He’s going to help us evolve: it’s about bringing him into the process and building a brand with the consumers he knows so well.”

FEBRUARY 10, 2013

Justin Timberlake furthers his musical comeback with a bravura Grammy Awards performance featuring Jay-Z on “Suit & Tie” as well as “Pusher Love Girl”; during the commercial breaks, his “Platinum Night” spot for Bud Light Platinum airs. Further heightening anticipation,



Timberlake sends out a teaser tweet claiming “a special surprise” will follow his Grammy Awards appearance: on schedule, immediately following Timberlake’s performance, a new song, “Mirrors,” gets released on YouTube and is made available for download. Following the Grammys telecast, Timberlake performed a star-studded, Bud Light Platinum-sponsored concert for fans at the legendary Hollywood venue the Palladium, joined by Jay-Z yet again for “Suit & Tie” and, for the encore, Timbaland for the return from retirement of “SexyBack.”

“This is really day one of our partnership with Justin,” explains Bud Light’s McCarthy. “The Grammys is the Super Bowl of music, making this the perfect night to do something like this. For Justin to play with Jay-Z, then release a song right after... to be a part of that is incredible. As consumers and lovers of music, you just want to experience it.”

As well, JT appears in a commercial for Target that highlights the March 19th release date of “The 20/20 Experience,” tying in with the chain’s launch of a deluxe edition of the album featuring two bonus tracks exclusive to Target retail. “I have a history with Target, so when I wanted to offer my fans two exclusive tracks, it was only fitting to partner with them,” says Timberlake. “We’re also planning a few other surprises. Stay tuned!”

FEBRUARY 12, 2013

Justin Timberlake and Jay-Z announce a joint stadium summer tour. Plans call for a solo Timberlake tour to



follow.

FEBRUARY 14, 2013

The sexy, black-and-white, Rat Pack-styled official video for “Suit & Tie” -- directed, naturally, by “Social Network” auteur David Fincher -- is released.

FEBRUARY 20, 2013

Ramping up the international launch of “20/20,” Timberlake performs “Mirrors” at the U.K.’s 2013 Brit Awards -- then performs a surprise solo concert at London’s Forum venue the same night.

FEBRUARY 23, 2013

JT gives an exclusive, in-depth interview on the prestigious English chat program “The Jonathan Ross Show.”

FEBRUARY 24, 2013

Justin’s European invasion continues with a performance on the popular German entertainment TV show “Wetten, dass... ?”

FEBRUARY 26, 2013

It’s announced that Timberlake will collaborate with Marcus Mumford on the soundtrack for the Coen Brothers’ film “Inside Llewyn Davis,” in which Timberlake also stars.



MARCH 9, 2013

Justin hosts “Saturday Night Live” for the fifth time, joining the hallowed ranks of Steve Martin, Paul Simon, Chevy Chase, Candice Bergen, Alec Baldwin, Tom Hanks, and Martin Short, all of whom deigned to appear in a skit with Timberlake. JT’s mojo also blesses the show with its best ratings in 14 months. Performing “Suit and Tie” with Jay-Z, Timberlake changes a lyric to “My hit’s so sick/Got rappers acting dramatic,” which the blogosphere interprets as a diss to Kanye West after the rapper criticized the song in February at a London concert; speculation on the potential superstar beef goes viral. JT later calms the situation by telling Jimmy Fallon, “I love Kanye!”

“As the [television] plan started to come together, it was like, instead of doing the single on every one of these performances, why don’t we perform a different song?” Wright says. “We figured at some point the album would in some way get out, but we kind of wanted to deliver it to them first in visual way. So [between] the Grammys, the Brit Awards, ‘Wetten, dass... ?,’ ‘SNL’ and ‘Fallon,’ it was like, let’s deliver a bunch of new records. The theory was that by the time we got to the release of the album, at least half of it would have been performed on major TV platforms.”

MARCH 10, 2013

A mysterious set of surprisingly edgy -- but official -- dance remixes of “Suit & Tie” set electronic-music blogs agog, showing Timberlake can cause a stir in both the



mainstream and underground simultaneously.

MARCH 11, 2013

“The 20/20 Experience” begins streaming in full online via iTunes. Reports circulate that the album might move at least 500,000 copies in its first week, probably securing Timberlake his second No. 1 album on the Billboard 200 chart (and an instant Gold certification). Leaving no opportunity to make sure every single human being know he’s releasing a new album, Timberlake also commences an entire week of appearances on “Late Night with Jimmy Fallon,” playing “Mirrors,” “Pusher Love Girl,” and yes, even “SexyBack” again (albeit in a barbershop quartet performance).

MARCH 16, 2013

Proof SXSW isn’t just a launch pad for indie rock bands you’ve never heard of anymore: JT will play a Myspace “secret” show to close out the essential Austin, Texas music conference.

As well, Timberlake hasn’t forgotten ye olde traditional media, either: as such, CBS Radio kicks off their new “Amplify” music umbrella on this day with promo saturation and unique programming around “The 20/20 Experience,” which is projected to move between 500,000-600,000 units in its first week.

MARCH 18, 2013



Clear Channel and Target partner on an album release party at Los Angeles' intimate El Rey Theater, broadcasting the event live on 175 Clear Channel stations as well as streaming simultaneously on Yahoo! To kick it off, 850 Clear Channel stations will simultaneous broadcast a two-minute live roadblock highlighting "The 20/20 Experience" songs and launch festivities; as well, hundreds of Clear Channel digital billboards in markets across the country will feature a clock counting down to the album release party. The event will be taped for a TV special to air a day after.

MARCH 19, 2013

The date "The 20/20 Experience" finally will be released. But is that the end of JT's epic promo/marketing blitz? #NoFrigginWay. Starting on the day "20/20" officially drops and continuing for three weeks, Timberlake will take over all format-appropriate Clear Channel radio stations, websites and iHeartRadio.com to play tracks from his new album, along with recurring short segments about the album's creation, all the while reminding listeners that the exclusive deluxe edition of the album is only available at Target. Taking a page from Beyonce's playbook, on this day the CW network will broadcast "Target Presents The iHeartRadio album Release Party with Justin Timberlake," an hour-long TV special capturing performances and other up close-and-personal moments with the superstar. And did we mention it's sponsored by Target?



The Result :

Justin Timberlake's 'The 20/20 Experience' sold almost one million copies in its first week and debuted at No. 1 on the Billboard 200 charts. Moving 968, 000 Copies in Total.

Justin's new album is the biggest debut for a male artist since Lil Wayne's 'Tha Carter IV', which sold 964,000 units in 2011. The 20/20 Experience is also the fifth highest debut, so far, of this decade.

This has marked Timberlake's second No. 1 solo album out of 3 Albums.

- Source: *Billboard*

What I Loved the most about this marketing campaign is how Justin's personal brand was utilized as a Bridge and nucleus towards one Goal = Revenue – allow me to break it down for you:

A. Justin The Bridge:

Justin's personal brand is Fun, youthful, energetic and it appeals to both the young and old, demographics that traditional corporations want to reach out to in a way that they comprehend – that's where Justin came in, his brand equity was able to bridge the gap between the consumers (who are also fans of Justin) and the Blue-chip brands.

B. Justin The Nucleus:

Justin Timberlake worked with brands such as Tom Ford, Budweiser, Target and My Space – he was able to cross-



pollinate all these brands without them clashing, with him being at the Core of it all, the whole campaign revolved around the Justin Timberlake Brand .

+ Let me cast a Magnifying glass on him being a Nucleus, just to help you understand more:

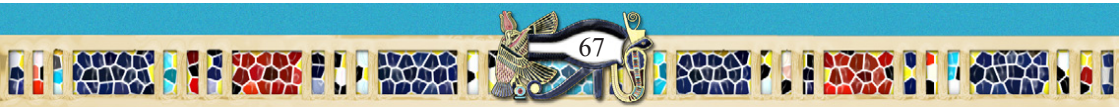
Justin Timblake: The Nucleus

February 10 2013, saw Grammy night come to life, an event that was undeniably swept by Justin Timberlake, not because he won more awards than anyone else (In-fact he wasn't even nominated for any awards), but because his performance alongside his TV spot appearances and social networking campaigns; eclipsed all the other artists.

During the Grammy's we saw Four Brands win big time, namely: Justin Timberlake as an artist, Bud Light Platinum, Tom Ford and Target stores. Think about it: On Paper these Four Brands have nothing in common in-terms of core brand values, however Justin's core brand allowed these brands to cross pollinate without any difficulty.

For example: on Both the Bud Light and Target commercials, Justin is wearing Tom Ford suits (a Brand he also Partnered with) and his music is the Soundtrack of the commercials, meaning: he was advertising for Tom Ford even though both those TV spots/Brands have nothing to do with fashion, however everything to do with Him.

Take Notes: This is how each brand benefited from the Grammy performance:



Brand one: Justin Timberlake himself

Most people that watched the Grammys will tell you that the best performance of the night was Justin Timberlake's big band "Suit and Tie" performance alongside Jay-Z, when the screen went from colour to sepia. It was fun, classy, and enveloped the room and viewers at home with a feeling of glamour. Jay-Z has been tapping into the big band era for a while now (Roc Boys for example), and has been dressing in classy suits, as has Barney Stinson (suit up!).

Brand two: Bud Lite Platinum

Airing during the Grammys was the first commercial showcasing Timberlake's new partnership with Bud Lite Platinum, and rather than simply becoming a traditional celebrity spokesperson, Timberlake is suiting up and working directly with Budweiser as the Bud Lite Platinum brand's Creative Director. While the commercial was playing, featuring the same song Timberlake performed live, the Bud Lite Platinum twitter handle was tweeting about Timberlake, and even posting pictures of Timberlake's live performance from inside the Grammys.

Brand three: Target

Timberlake starred in a very polished, classy commercial that teased the upcoming release of his album at Target, but Target didn't just air a commercial, they simultaneously sponsored Twitter posts, and were feverishly updating their Facebook page, creating a holistic approach to co-



branding their brand with Timberlake's.

Brand Four: Tom Ford

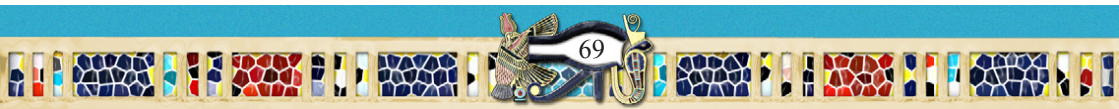
Justin Timberlake wore a Tom Ford suit in both the classy commercials he did for Target and Bud Light and he also performed in a Tom Ford suit Live on the Grammy Stage. Tom Ford gained the most from these two TV Spots, as the brand was literally getting free Publicity – It's like when Lil Wayne was wearing 'Trukfit' on every Mountain Dew Ad or Diddy wearing Sean John on every Ciroc Ad.

Here's what you need to learn from this Blueprint:

This campaign was solely driven by Co-Branding, however they did it right – what you need to understand is that: we live in an era where brands of all sizes are looking at expanding their reach through voices outside of their company and those voices are the voices that belong to Translators of Culture.

Head Honcho has done it, NIKE has done it and Revlon has done it – it's how you execute it that makes all the difference, execution is Key; Your Social Media, Traditional Media and consumer collaborations need to make sense.

See – back in the 90s advertising and Marketing was pretty straight forward, I mean – You'd have brands putting out a Product and all they would have to promote the product was a TV Commercial and a Billboard on some 'Major' High-way and that'll pretty much be it – however Now, it's not about that, these days brand effectiveness is about



Dialogue (Online and Offline) and approaching your Market Holistically.

Here is what I mean by Holistic Marketing:

The holistic marketing concept looks at marketing as a complex activity and acknowledges that everything matters in marketing. The holistic viewpoint follows that systems—in this case marketing—somehow function as wholes and that their functioning cannot be fully understood solely in terms of their singular component parts.

Therefore, a broad and integrated perspective is necessary in developing, designing, and implementing marketing programs and activities.

With brands figuring out that when they launch, efforts must be multi-prong, but not necessarily repetitive. Target tweeted about the Timberlake commercial, but on Facebook focused on the release of two extra tracks just for Target. But Bud Lite Platinum tweeted pictures of Timberlake on stage just before his commercial aired, tying social to traditional media. More brands will attempt this but will fail to mix it up, rather will copy and paste the same status update from Twitter and slap it on Facebook and the like – in 2013 and beyond, tailoring will finally be the name of the game.



INTERLUDE



THE HASHTAG

Hashtags have become a prominent part of the online atmosphere and Pop Culture as of late, more and more social media sites have allowed for the categorizing program known as Hashtags. Hashtags are used to allow users to tag posts, pictures, or even videos with a hash symbol (#) followed by a word or phrase, such as Jay-Z's #NewRules Twitter Hashtag. Doing this allows the program to categorize anything posted with that hashtag; this makes it similar to search for related posts. The implications of this program have not yet been fully realized by the business community. The ability to tag and search using hashtags can be utilized in many aspects of the business community. Here are four different ways businesses can use hashtags to their advantage.

#Promotion:

A survey done by Radium one found that 51% of those who responded to the survey said that they would be more willing to share company hashtags if they were awarded discounts or chances at prizes if they were to do so. This allows leveling of the playing field when it comes to simple effective promotion for small businesses. Not only can you give discounts, and therefore bring in more customers, but this allows you to track promotional activity online.

#Conversation:

Hashtags open up the social media world to better converse about your company. A website or a URL post only brings you to the company's website, while a Hashtag allows people to use it in everyday conversations they have



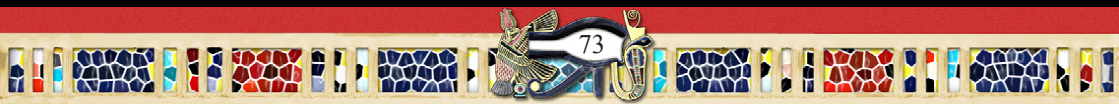
on social media. This also allows you to track the conversation and get a better idea of what is being said and how you can utilize that information.

#Targeting:

New marketing tools allow companies to target certain areas or people based on hashtags. For example, if you want to market to people with new homes you can use the hashtag #newhome to target those who are using that specific hashtag. Using this method is also beneficial because it allows you to pick out the individuals who are most likely to be using social networks and therefore more likely to give your company positive posting which you can then track using hashtags.

#Innovations:

Because ‘Hashtags’ are so new, they are still capable of great innovations. While hashtags and their use in business have begun to be utilized, there are still endless possibilities to what can be done with them. This is the most exciting realm of this new online world. With large companies like American Express announcing plans to allow customers to make purchases using hashtags the possibilities are vast.



CHAPTER

8



#NEWRULES

We live in the era of Album leaks, dismal Album Sales, 360 degree contracts and Rap Moguls. One such Mogul is the great Shawn Corey Carter, better known to the world by his stage Name ‘Jay Z’. Mr. Carter has been at the forefront of Rap music for close to 2 Decades and he has achieved everything that an Artist (from any Genre) can ever achieve – from Grammy Awards, 12 #1 Albums (The Most by any Solo Artist), making the Forbes list every Year and breaking the barrier that previously existed between Art and commerce – The Guy is the Ultimate Businessman.

As of late, Jay-Z has been at the centre of all media publicity, from welcoming his new baby daughter to the world down to his Mega deal with technology giant SAMSUNG, with the latter being a huge Media frenzy and worth about \$30 Million.

Let’s zoom into the Jay-Z and Samsung deal: This is a deal that saw Samsung score exclusive access to Jay-Z’s first solo album in four years, Magna Carta Holy Grail, an Album that marks the first time a major release has been exclusively premiered by a brand, and it raised even broader questions about the future of the music business.

Magna Carta Holy Grail is Jay-Z’s 12th Solo album and it was birthed through a deal that saw Samsung buy 1 Million copies of the album (for One Million Samsung Smartphone users) with Jay-Z pocketing \$5 Million in the process, before the Album went to retail on July 7th 2013.

The New York Post initially reported that the deal was



valued at around \$20 million, a figure that likely included media spend, however sources put the value of the entire deal closer to \$30 million and say Jay-Z likely received as much as \$7.5 million in music rights and endorsement fees. And that's in addition to his summer stadium tour with Justin Timberlake as well as active deals with Budweiser, where he's curated the second year of the Made in America festival, and Duracell's PowerMat, in which he has a minority stake.

Samsung made Jay-Z's new album profitable before it was even released, however why would Samsung partner up with a Rapper? – Why did they put up such crazy amounts of money on a Rap Project? – is it to be cool? – Is it to sell more hardware? - Why did they do it? ... Well, this chapter is here to shed some light on this partnership.

On June 17th 2013 at exactly 1:34 p.m. – Jay Z Tweeted: “If 1 Million records get SOLD and billboard doesn't report it, did it happen? Ha. #newrules #magnacartaholygrail Platinum!!! VII IV XIII”, some 16 hours after he made global headlines when a surprise three-minute commercial chronicling the making of Jay-Z's “Magna Carta Holy Grail” aired during halftime of the NBA Finals.

The above tweet led many people to come up with their own conclusions, theories and other wild ideas on the nature of the Jay-Z and Samsung deal, I mean many Industry people have gone on to say the fact that Samsung underwrote the cost of the album and got Jay Z to move a Million albums and also allowing him to make a profit in the process, is what the deal is all about (that's only half of it)



... Man, Others are even calling it a ‘Samsung Reach’ saying: “this deal is all about Samsung wanting to be ‘Cool’ and also sell Smart-phones/Hardware.”

I’ve read a lot of Wild stories online from trusted websites, however I discovered that people really don’t get it, they just don’t understand it, they’ve got an Idea of what the deal is about, however they fail to look deeper into it, to see the Bigger picture, and I look to break it down for You:

1. First-Off: Samsung had about 70 million smart-phones in the global market in the fourth-quarter of 2012 Alone and 400 Million Smart-Phones in 2012 Overall, and has no shortage of free PR and media buzz working in its favour. So when you look at the bigger picture – Samsung doesn’t need to be ‘cool’, the company is already cool and they obviously don’t need Jay-Z to help them sell Hardware.

2. Secondly: With or Without Samsung’s Backing, Jay-Z’s album was going to debut at #1 anyway, He has been doing that with his past 11 Solo Albums and nothing was going to be different with his 12th Studio Album, as he is one of the world’s biggest artists and he had one of the most anticipated Albums of 2013.

This merger is clearly not about sales nor is it about selling Hardware, now here’s the Question: why did these two Giants (Jay-Z and Samsung) join Forces? ... It’s simple, they linked up to Break Barriers, nothing more... and they used Magna Carta Holy Grail as a Trojan horse.



What you need to realise is that the Album is really worthless, it has No Value, but what it stands for is the true Gem. The Album formally introduced Samsung to the Music world, it was used a spring board to launch Samsung's Music streaming service – this helps Samsung to continue its heated rivalry with Apple Inc. on all levels from the Hardware, Software down to the Music streaming platforms.

Magna Carta Holy Grail was also used as Trojan horse that unleashed a New way of distributing music ... allow me to drop a jewel on you: the way “Magna Carta Holy Grail” was distributed has showed Artists how to Avoid ‘The Leak’, and Make a Profit in the process ... and Billboard doesn't matter – what people don't realize is that Billboard is nothing but a Magazine, they Track sales for the Record labels and they get paid for it – they don't have the power to certify an Artists record, only the RIAA does. In this distribution method commerce is King, it's not really about First week Sales – It's more about ensuring that Music gets distributed in a way that the Artist wins.

Think of it this way: when a Major album gets leaked it does get downloaded over a Million Times (for Free) which means it does achieve Platinum status, however the leak is not recognized by the RIAA nor Billboard and to top it all Off, the artist makes no profit from his Million albums, until the album eventually gets released on its official release date.

This method is one that protects an Artist's craft and also makes business sense, hence I say the Album is a Trojan horse and what came out of it is what really matters, for



both parties.

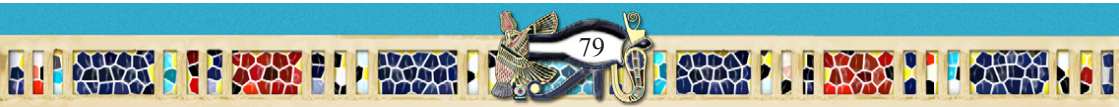
Samsung took a Leaf out of MONSTER cable's book, you're probably asking yourself "How come?", well let me give you some clarity:

MONSTER, a boutique audio company, best known for making overpriced HDMI cables, was looking to go into the Headphone industry and this led them to go out to L.A to try book partnerships with high-profile artists for a proprietary high-definition audio format – they met everybody from Usher, Mary J Blige to U2 – however they ended up working with Dr. Dre and Jimmy Iovine.

This Partnership between Beats Electronics and MONSTER gave Birth to the Monster Beats by Dr. Dre headphones. Dr. Dre's Star power saw the Beats by Dr. Dre headphone Line go on to capture a commanding 64% of the premium headphone market, which allowed MONSTER to make a transition from a Cable company to a full-on Electronics establishment.

This opened doors for Monster in the Headphone/Electronics market, because even after their controversial break-up with Dr. Dre, Monster was still able to create headphones and retain a share of the market.

Samsung has took a similar route with Jay-Z, they needed an 'Influencer' within the Music industry - who had great star power and also directly aligned with their core brand attributes to help launch them into the Music industry in an Aggressive manner – an industry Samsung has not



holistically ventured into and an Industry that is being dominated by their biggest rival – Apple Inc. – however what’s even more fascinating about this deal is that it also has elements of the Jay-Z and Reebok deal, when Jay-Z launched his own range of Shoes that were powered by Reebok, on this here deal with Samsung, Jay-Z is dropping a ‘Jay-Z album’ that’s powered by Samsung.

The Jay-Z deal may not even sell any hardware, but it instantly turns the Samsung Galaxy devices into a music device. And it’s fascinatingly simple. Giving away 1 million copies on July 4th (through an App) to the first 1million Samsung Galaxy S III, Galaxy S4 and Galaxy Note II users and also getting them to register for a custom app isn’t that tricky – considering the fact that Samsung had well over 400 Million Smart-phones in 2012 alone and according to the latest stats, Samsung has moved over 10 million Samsung Galaxy S4 Smart-Phones in its first Month – this has led to Samsung gobbling up 95% of profits in the Android device market.

This deal will see Samsung go into the Music Business, not as a record label, but as a Music Vendor, like iTunes and it will continue Jay-Z’s Legacy as an Innovator in the Music Industry, this deal has also removed all barriers that existed between Art, Commerce and the Blue-chip and has opened doors for more of these collaborations to exist.

+ *Quick Fact: Samsung Electronics’ 2012 global Ad spend was \$4.6 billion, an amount that’s more than Coke (\$3.3 billion) and Apple (\$1 billion) combined, and almost a full billion more than Pepsi’s spend (\$3.7 billion),*



according to the companies' financial statements. That's also nearly \$2 billion more than the \$2.7 billion that labels spent on A&R globally in 2012, according to IFPI's annual report. Hence dropping \$30 Million on an Album that would be the Trojan horse to their new Venture into music was/is value for Money (Bargain).



CHAPTER

9



THE BILLION DOLLAR HIPPIE MENTALITY



Growing up in Katlehong, a Township in the City of Ekurhuleni – East of Johannesburg, my family didn't have much and all we had were dreams, our imagination and education. I went to an all Indian School (Palm Ridge Combined School), a school with limited resources but wealthy Indian kids (Irony – I Know), most of the Indian kids I went to school with were from well-off families and they would get all the latest gadgets, clothes and Toys first. I remember when the Apple iPod was released, every Indian kid I knew had those white earphones plugged into their ears, I can safely say this was the first time my Love for Branding and Marketing was sparked, and I started becoming curious.

I'd see these kids wearing these earphones, sharing music and just looking like the cool kids of the block ... I remember walking up to a dude in my class called 'Rishan' and I asked him "Why are you and everybody else for that matter, buying this Apple Mp3 player?" – I remember him saying: "Music sounds better on the Apple iPod!" – this statement got me feeling like I was missing out on Something, I mean I'm a Big fan of music and this guy just made me feel like the music I was listening to was Incomplete and he got me feeling like I was un-cool ... I felt this way up until I got my first iPod Experience.

The first time I plugged in those white earphones and pressed Play, I remember being 2 Minutes deep in a Kanye West Song and saying "It sure is different, but not better – Jesus Walks always sounds like this!" – I was disappointed, but happy at the same Time, I realised I wasn't missing out on anything and at this moment my curiosity about the



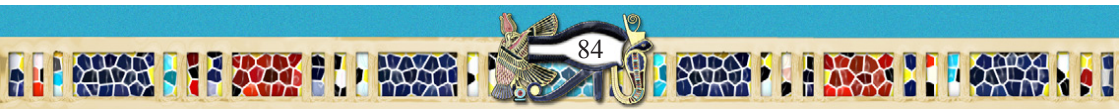
brand was reaching greater Heights, I started pulling out everything on the Founder, researching their products and their branding and I started to study Apple Inc. Closely.

Whilst researching this brand, I realised one very important factor – every product Apple Inc. Has ever released wasn't new to the market – think about it, Computers have been around way before Apple, they didn't invent the Mp3 player nor did they invent music download services either – they just made those platforms better, faster and less complex. However the true secret to Apple's success is not the Products they sell, it is in the Marketing.

Apple doesn't sell products, they sell Membership – they focus on what people do with their product and not what their product does for the people, this is very important when building a successful brand. I'm pretty certain that you've heard the saying: "Customer is king" before, well – Apple has taken that term to the Next level, in a sense that they've convinced the world that buying an Apple product buys them access to a very special Group or club.

So those white Headphones I saw kids parading with in those early 2000's were not some super Headphones from Mars nor were they made by some super Engineer – they're all just a symbol/badge from the Apple Cool Kids club, a pure Apple marketing trick designed to make the visible part of their product a status symbol. Wear white headphones and you are a member of the club.

This marketing blueprint has been carried over to the entire Apple catalogue, The Macbooks, iPads and the iTunes



music service. Apple has found a way to market their products in a way that the people are the brand ambassadors - the people are selling Apple products for Apple. Give people an easy way to sell for you while making them feel like they are part of an exclusive club.

The Mentality

The Billion Dollar Hippie Mentality = The Steve Jobs Mentality, Mr. Jobs had foresight, he understood his Product and Taste Makers – but most importantly he understood the Human brain (I touched a bit on this in the Intro), See – as much as we are social beings, everybody walking the face of the Earth is Mentally programmed to be an Individual, hence we love to be different, Exclusive and ‘New Wave’ (Early Adopters).

What you see on TV, hear on the Radio and see on another human being (EARLY Adopters) has the power to rewire your Brain, Steve Jobs recognised this Early – he saw that People buy what other people buy, they don’t buy something because of its functionality, that comes last – they buy things because they saw a Peer buy it and/or a Family member, let me break it down to you:

The way our individuality is set, is set in a way that everything that makes-up an Individual is influenced by multiple outside factors and Apple owners are master influencers – Apple doesn’t really care about the functionality, they care about how their product looks, Steve Jobs identified that people want to be individuals, hence Apple products differentiate their owner from Microsoft or Samsung owners,



Having an iPad, iPhone or Macbook is a status symbol and owners of these devices are proud to show them off and this helps Apple win converts in the process.

Real user's unbiased, heartfelt reporting on your product(s) will convince more people to choose your product than your own polished collateral ever will.

The Product

Unlike Nokia, Samsung or SONY whom have huge catalogues respectively, Apple only has about 5 core products, what I love about this is that this allows them to Market each product to the fullest and milk it for all that it has in the process.

And Marketing is all about the complete package, Walk into an Apple store and you'll feel less like you are in a store and more like you're in a museum – with every product being displayed differently from the Next, It's Tailored marketing and this allows every Apple product to grow and build up a unique followership.

This gives future customers a chance to experience the product amongst other like-minded people in a safe and fun environment. Make your website/blog feel like an Apple store - surround the product with testimonials and customer feedback and Pictures.

START WITH THE PACKAGING – Focus on the tiny Details.

Many marketers forget that their relationship with the



customer really starts after they buy from you. Make their first experience memorable. Remember, you are counting on your customers to help spread the word - and they need positive experiences to share.

Check-Out the iPhone Packaging for Example:

- I.** The BOX is masterfully crafted – with beautiful Detailing like the Velvet lining
- II.** The iPhone rests in a tiny Lucite bed, cradling the object d’art.
- III.** Accompanied by a tiny pamphlet called “Finger Tips”
- IV.** A cleaning cloth (with white Apple stickers)

Apple’s beautifully crafted Packaging is all driven by one thing = Style, it’s a big part of the ‘Billionaire Hippie Mentality’, it has to be stylish – because people Love to be hip and being associated with ‘Hip’ things is a Big thing and Apple is Hip, it knows and understands ‘The Cool’, they are Cool – They are the Manufacturers of Cool.

The Cool effect is Apple’s core brand, because Creative people gravitate towards Stylish, flexible and cool things – It doesn’t only allow them to be a part of this Cool Kids club, Apple has created, it frees their brain from having to “use” a Computer (Microsoft Computers). Designers, authors, artists and your customers are all fans of good design and respond to those extra, thoughtful touches, hence it is important for you to go the extra mile when it comes to Packaging your product.

Why you can do what Apple did:

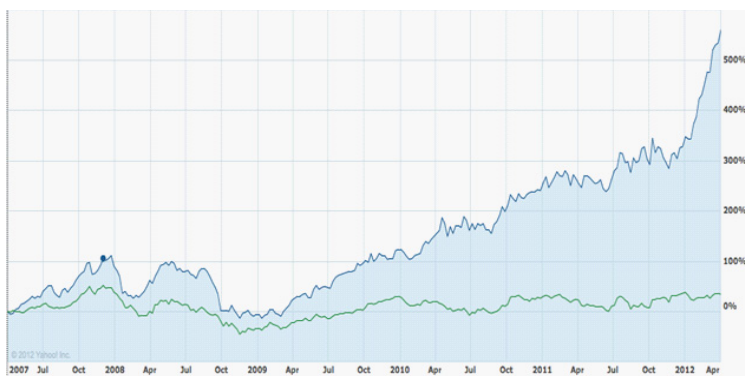


It's truly amazing how Apple was on the brink of Bankruptcy in 1997, to worldwide success and 100% stock growth in the 2000s, all because of Better Marketing, Market research and just simply staying ahead of the Game. And you can do it too.

Apple has gone from that slump in the late 90s to generating nearly \$19 Billion retail revenue in 2012. Apple stores average over \$6, 000 per square foot which is more than twice the former Gold-Standard Tiffany & Company. It is estimated that Apple's Fifth Avenue store generates over \$35, 000 per square foot making it the highest grossing retailer in New York – Ever.

Apple Stores are now the highest performing stores in Retail History.

+ *Quick Fact: In April 2012, Apples Stock Price jumped to an All Time High, surpassing Google for the First time:*



CHAPTER

10



BEHIND THE SWOOSH

Everybody knows NIKE – I mean; when you see that Swoosh on a Billboard, a Shoe, T-Shirt or Catalogue, you know what Time it is ... they are the Sportswear Gods. The Swoosh is one of the most recognized Logos in the World – what’s funny about the NIKE “Swoosh” Logo is that it was created in 1971 by Carolyn Davidson, a graphic design student at Portland State University. Davidson was asked for ideas by Phil Knight, the owner of Blue Ribbon Sports (BRS), a company she was freelancing for and she was approximately paid about \$35 (about R360) for the logo.

Introduced in the late 1980s, the “JUST DO IT” NIKE slogan became an instant success and remains a popular branded slogan some thirty plus years later.

Nike uses a simple logo, a great slogan and a list of superstars including Michael Jordan, LeBron James, Andre Agassi, Shane Warne, Maria Sharapova, and Venus and Serena Williams to promote their sales. However all these Athletes they endorse are all backed by NIKE’s strong Marketing campaigns, Trend forecasting and a great understanding of their consumer, Market and overall Industry.

I’ve been Studying the NIKE Blueprint for years Now, from its Infancy stages to where it is today and Below is all the things I’ve learnt about NIKE along the way from multiple trusted industry Sources (publications, Marketers and Investment companies) – All Summarised for you to Study, grow and better your product/brand – Take Notes:

Nike’s marketing strategy rested entirely upon a brand



image which is favourable and has evolved into a great multinational enterprise over time. The favourable brand image has been kept afloat due to the strong association with the Nike's logo which is quite distinctive and the slogan "Just Do It" which has been used in advertisement for quite some time. The company has been known to invest heavily in advertisements and brand promotion (Fill C, 2005 p.54).

Market Segmentation

Most of the consumers of Nike's products are mainly sportsmen. This is so because of the utility that comes with the products. An athlete is more likely to go for a sports shoe designed and marketed by Nike more than a person who detests sporting and exercises. Nike targets these consumers by agreements between Nike and athletic teams (college and major league) for product sponsorship and eventual promotion to the members of these teams. In this way, Nike is able to reach a wide number of consumers who are more likely to buy. Even though others are likely to buy the products, Nike pays specific emphatic targeting to the athlete more than any group of individuals even though it also targets the youth who have embraced the hip hop culture (Mercer David, 1996, pp 171).

Targeting strategies

Nike lays a number of strategies to target their immediate consumers; athletes and other sportsmen. The targeting strategies include among others the sponsorship of products by professional athletic teams, celebrity athletes and



college athletic teams. This strategy is specifically successful because of its ability to reach a large number of athletes. If the athletic team manager prescribes a specific type of track shoes made by Nike, the trainees have no option other than to buy them. The teams can also buy the track shoes in bulk and supply them to the team members.

The second strategy that Nike applies is the designing of product destination. It does this by associating success with the product. For example, when a celebrity athlete sponsors a specific brand of athletic shoes, the brand will be associated with success. This psychological effect is reinforced with advertisements that affirm this position.

Finally, Nike targets consumers who are likely to develop product intimacy; those who care more about the utility and quality of the product than the price. In this way, the pricing is not affected too much in a bid to accommodate a large number of consumers. However, price has also been factored in Nikes marketing strategies as shall be seen later in this paper (Frank, 2004, p.173)

Pricing Strategies

As stated in the foregoing section, Nike targets the consumers who embrace product intimacy and thus care less about the product. This has enabled Nike to set relatively higher prices than its competitors. This is a strategy that calls for higher pricing points so as to push the perceived product value. It has been established that consumers who consider a product to be of high quality are likely to pay the high price more often and consistently. Once



consumers develop product intimacy, they come to associate their person with the product and will pay whatever price quoted on the product provided it has the Nike logo on it. Another very important thing to note is the fact that Nike uses the vertical integration pricing strategy in which they take ownership of the participants at channel levels that differ and they also engage in multifarious channel level operations both in a bid to control costs and thus influence pricing function (Goldman S, 2000, pp154)

Distribution Strategies

Distribution strategies embraced by an organization can either give them an edge in market or make them lag behind the winners in the market. The more efficient the product distribution is the more sales and thus more profits. The delivery of the right product and at the right time to the consumer not only effects utility but also leads to high degree of consumer satisfaction and loyalty. Nike distributes its products on level basis. The high priced premium products are given to certain distributors while leaving the low priced to be sold at highly discounted prices at mega retail stores such as Wal-Mart. Whereas Reebok embraced a limited distribution strategy Nike ventured more into a global market capitalization (Jeannet J, 2000, pp 44).

Promotional and Communication Strategies

Apart from Nike selling quality products which have lead to a high degree of customer loyalty, the promotional strategies that the company employs are simply superb. Nike has contracted a number of professional and celebrity

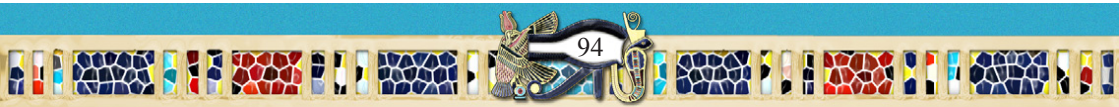


athletes which have managed to draw considerable attention to their products. Some of the sportsmen signed by Nike include soccer stars such as Ronaldinho, Ronaldo and Roberto Carlos, Basketballers such as Jermaine O'Neal and Lebron James and golf superstar Tiger Woods. This has created a relatively high degree of Nike product awareness. Besides the signing of celebrity sportsmen to promote their products, Nike has also employed a great deal of advertisements through the mass media. Nike employs a selective- demand advertisement focused on the high priced shoes used for traditional sports (Goldman S, 2000, pp154).

All the Above points have made NIKE the overall leader in the Sportswear Industry, NIKE is at the top of production and distribution of sports gear and equipment, despite the recent adidas and Reebok Merger.

It's Crazy – NIKE has managed to restructure its market dominance over the years by driving away competitors mainly through fierce promotional strategies, coupled by pricing function, which made the market quite unattractive for their competitors. The sportswear Giant has increased its market share through a new product development, competent pricing strategies, advertisement and other sound promotional activities.

Studying NIKE has showed me how a competent marketing management Strategy can hoist organizations to become market leaders and making the market leaders maintain their competitive edge in the market through adherence to marketing ethics and well thought-out/



formulated marketing strategies ... Take NOTES!



CHAPTER

11



WHY YOUR MARKETING SUCKS

The Reason I named my Book ‘Your Marketing Sucks’ was because I wanted people to wake up, be aware of their surroundings and also show them all that they’ve been missing.

There’s way more that goes into marketing than what meets the eye and after running through the last TEN chapters plus Interludes, I’m pretty sure you’ve got a lot of things to chew on, when I announced my book title many people thought I was going to put a lot of brands on blast or go on rant, however I did the opposite... Hold up, what would a book called ‘Your Marketing Sucks’ be without Telling You why your Marketing Sucks? – here are a Few reasons as to why your Marketing Sucks, Take Notes and Avoid making these silly mistakes:

1. Confusing Brand with Product:

One of the most common reasons why most brands fail is that they confuse a brand with product. However, the reality is otherwise. Both the terms “brand” and “product” are dissimilar and each must exist separately in front of the consumers. For instance, Nike may not be able to send as many products and merchandise without its renowned swoosh and trademark. For Nike, the product is the merchandise they offer, but their brand constitutes the quality and reliability they guarantee.

2. Short-Term Approach:

For a successful brand, the short-term approach is always hazardous as it restricts the domain and vision of the



company. While it is an inherent truth that all companies are there in the market to make money, one cannot keep such a short-term and narrow-minded mindset if it wants to win customers for a longer period of time. A recent case in point was British Petroleum that didn't accurately forecast the repercussions of its business on the environment and ended up becoming the bad company in the eyes of the general public.

3. Fall Short of Customer Expectations:

For a brand identity system, brand promise is critical to gain customer loyalty. When people start believing in a particular brand, they have certain expectations and satisfaction levels attached to it as well. If the brand fails to meet these intrinsic expectations and fall short of what the customers believe of them, they are bound to fail. Coca Cola met a similar fate when they introduced "New Coke" that failed to live up to their customers' expectations.

4. Too Slow to Change:

In this day and age, companies cannot afford to lag behind in technology and advancement. Those who were too slow to adapt to the changing environment lost the race in the long run. I remember this one Digital camera by Kodak, that my Mother had in the early 2000s – back then it was the cream of the crop, however due to Kodak's failure to adapt we never saw greater advancements in their technology and this has led to multiple brands running the Film industry and leaving Kodak with only 5% of the industry (Kodak once had 96% of the Film Industry).



5. Going against the Image:

Honda, Toyota, Ford and Ferrari – all of these brands have built an image of being reputable car manufacturers. This brand image is attached to the company and affects their future operations as well. If one of these car manufacturers decide to enter a totally diverse field, let's say, perfumes, would it be appropriate? Most certainly not! A similar case happened in 1999, when the famous women's magazine, Cosmopolitan, introduced its own line of low-fat yogurt. The brand failed badly since the customers were reluctant to accept a yogurt linked to a female magazine, however over the years Ferrari has ventured into all sorts of different industries, with their success being modest but this will never change their core business = Cars.

To wrap up, brands must not be treated as mere products or items of physical value. They have an intrinsic value that completes the whole brand personality.

Companies must align their branding efforts according to the expectations of their customers, if not

– your Product will suck, your Brand will suck and your marketing will definitely suck.



